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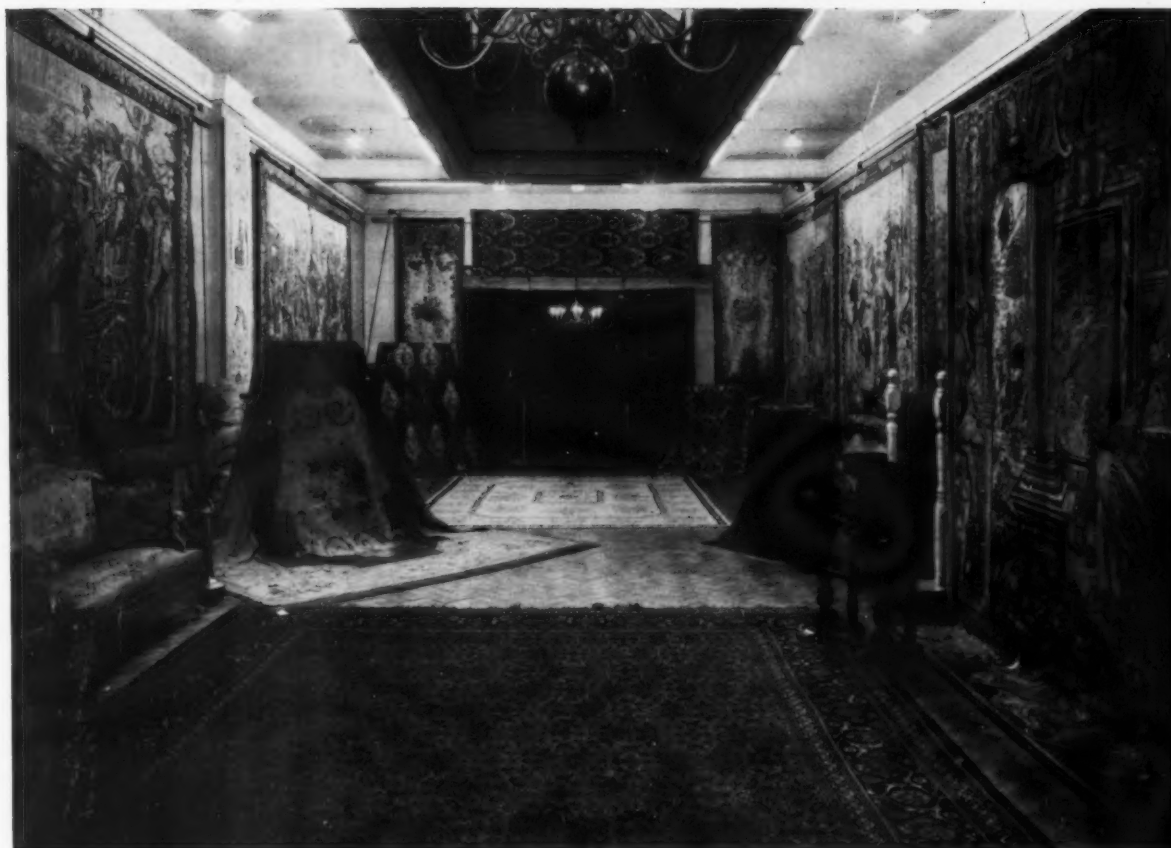
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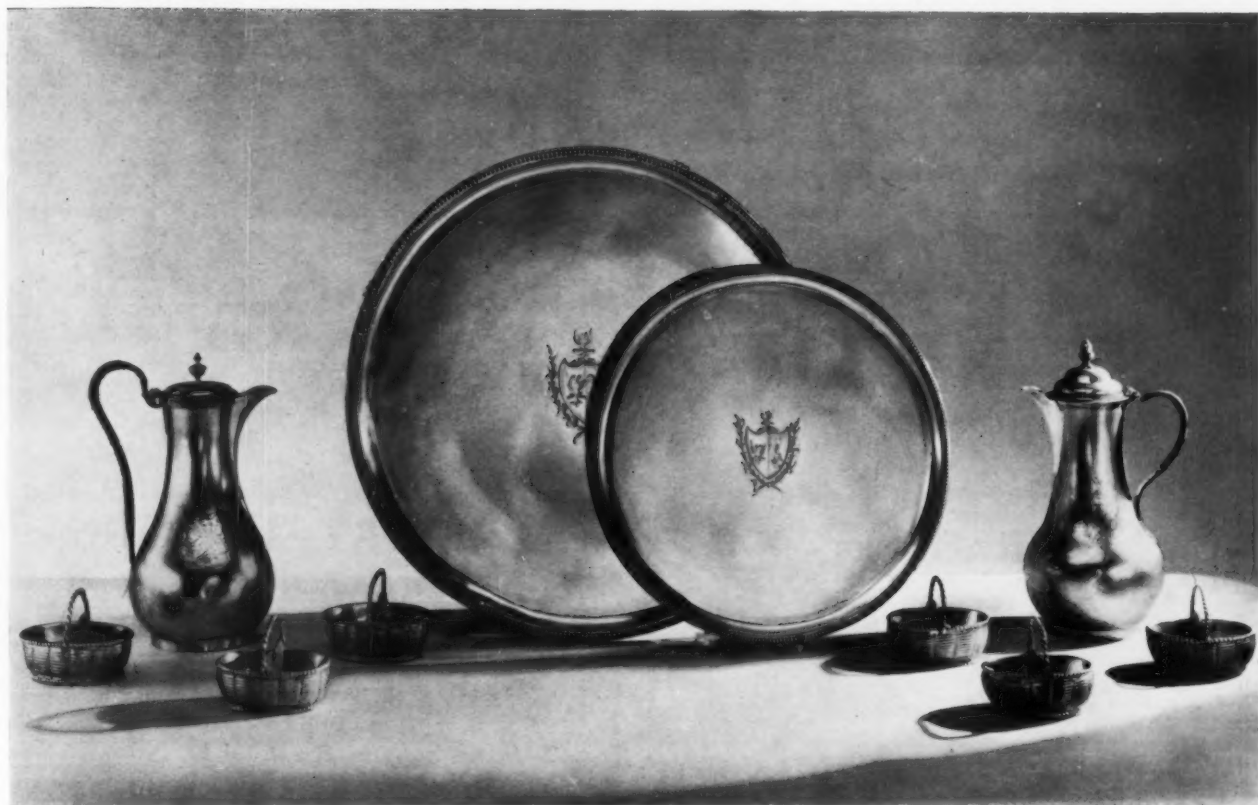
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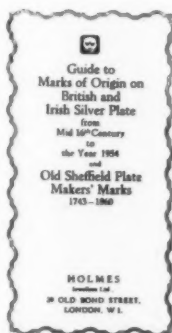


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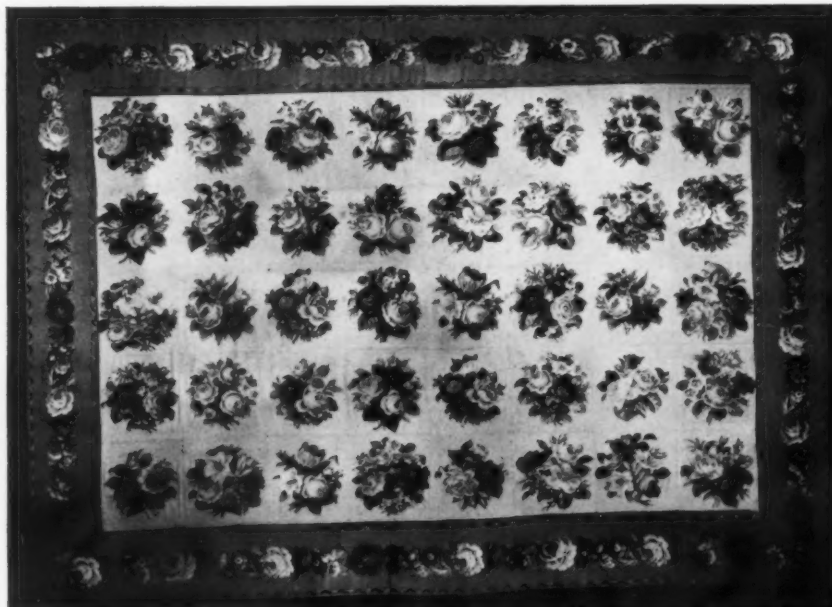
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CURRENT SHOWS AND COMMENTS

THE HORSE AND THE HARNESS

By HORACE SHIPP

IT is temptingly easy to see the story of the arts in terms of a pendulum swinging regularly and relentlessly backward and forward between classicism and romanticism. The urge and impulse of life, of growth, of free expression presses forward into the unknown. The instinct to clarify, conserve, preserve at its best essays to crystallise even the new advances into something firm and reliable. Both tendencies in extreme are dangerous: the one demanding a latitude which carries the art and the artist into a wilderness from whence there is no communication; the other in its fear of change petrifying expression into forms so traditional, so repetitive that they have almost lost their power to communicate. Each extreme, however, does but ensure the return swing of the pendulum. All this may well be simply the normal process of all life, hailed today as the principle of dialectic, but amply dealt with by that almost forgotten essayist, Emerson, in his essay entitled "Compensation".

Looking back over the centuries-long story of art it is easier to see the operation of this principle than it is to discern the contemporary working; and it is arguable that in what appears to be the widespread anarchy of our time both are active. The tension may be between the various movements functioning contemporaneously rather than in alternative periods. We are too close to the situation to be certain; and moreover the possibility of calm and lasting judgement is bedevilled by the immediate babel of high-powered publicity for this artist or that, this group or the other. The tidy-minded may well sigh for the halcyon days when formalism governed the Augustan XVIIIth century and neatly collapsed before the onslaught of the Romantic revival, but the fortune of that field may not have been nearly so apparent to those trying to report it in the alarums and excursions of the actual battle.

Even looking back towards the earlier years of our own century it is possible to see in the rise and influence of Cubism the integrating force of classicism, which at the time looked so like a disintegration because it sought to analyse form by penetrating surfaces. At the moment in the London galleries there seems to be something of a revival of this artistic phenomenon of the years just before and after the first world war. The resplendent Retrospective Exhibition of Juan Gris at the Marlborough Gallery; that of Robert Delaunay at the Arts Council; William Roberts at the Leicester Gallery; Kandinsky at the Tate (at least in that



CADER IDRIS, FROM BARMOUTH SANDS. By John Sell Cotman.

Water-colour 14½ by 20½ in.

From the Alan D. Pilkington Collection exhibited at Colnaghi's.

aspect of his art, though, be it granted it is but one); Merlyn Evans at the St. Georges Gallery: all these are in their differing ways adjuncts of the Cubist philosophy.

The first thing which strikes one is the almost excessive tidiness. In the Juan Gris show there is a frozen calm. The quiet greys and pinks and blues; the forms restrained and interrelated with mathematical precision; the absence of any violent contrast of tone; everything is governed by static qualities. "With a mind as precise as mine I can never smudge a blue nor bend a straight line," Gris is quoted as having written to Daniel-Henry Kahnweiler, that doyen of art dealers to whose honour the exhibition is dedicated. This is the classical ideal, and it governed the whole manner of Cubism. Even at its most fluid—as, for instance, in the famous ultra-Cubist portrait of Kahnweiler himself by Picasso—Cubism was essentially an art of geometry in form and muted colour values. Its significance depended upon the control by the mind of the artist of the aspect of nature presented. No form of art was ever more basically intellectual, and its success when it is successful lies largely in a sense of a work being formally perfect and indisputable. All this one gets with the greatest works of Cubism. The inevitable reaction set in, since in art mathematics is not enough.

ART IN HARNESS

The case of William Roberts is an interesting one. As long since as 1914 I published a little satirical poem called "The Park" which talked of

"A landscape keeping order by mere presence
Like a policeman . . .
Slow on the straight gravel
Formal promenaders,

Stiff silk cylinders called women,
Stiff serge sets of cylinders called men,
(bordered gravel, and the grass with little notices).

I cannot remember whether that was consciously influenced by William Roberts' work, or merely by Regent's Park; but it might well have been by both. The point is that during those more than forty years Roberts has been absolutely consistent to his own Cubistic invention. "Tubist" might be a better word. Certain things were "in the air" in those pre-war days. Mechanism, extolled by the Futurists of Italy; Cubism proper, Paris born and bred; Vorticism, the Wyndham Lewis version of modernism (though Lewis was so busy asking artists "Where is your Vortex?" that he missed having one and shot off in a dozen explosive directions). To all this William Roberts brought a typically English vision: a story-telling, humanised, Rowlandsonesque concern with the human comedy as to subject matter; and a geometrical, mechanised, highly involved and patterned but very restrained formula for the male and female figures as aesthetic manner. His colour is quiet and unobtrusive as that of Juan Gris himself; his line as unyielding. He is much more human because, like most British artists, he is a Romantic at heart and deeply committed to the subject of his picture. He has a sense of fun (sometimes a little broad), an element of mockery at the unco' serious, and even at the romantic. So we get such things in the present exhibition as "The Rape of the Sabines", "The Sailor's Return", or "The Something Road Group". For Roberts never escapes from Roberts, nor does he wish to. Since the "Wyndham Lewis and the Vorticists" exhibition at the Tate Gallery he has been doing a little fierce pamphleteering to establish his individualist claim with reference to that movement. Actually he must be regarded as pursuing his own path (a little like Stanley Spencer with whom he has certain affinities); but he, nevertheless, links with this Cubist discipline. This is a very right moment to have an exhibition of his paintings and drawings. The fact that every picture tells a story may not obscure the equally important one that every story is carefully and intelligently organised into becoming a picture.

Closely akin to Cubism in its acceptance of an extreme formal analysis is the art of Merlyn Evans; but he, too, is so individualistic that it serves no useful purpose to consider him as belonging to any school or group. He has an exhibition at the St. George's Gallery of aquatints to which is given the portentous title of "Vertical Suite in Black". That sounds very, very abstract. Sometimes it is and sometimes nature breaks through, for at heart Merlyn Evans is what in modern jargon is called a "committed artist". He began with a Kafka-like preoccupation with the prisoner and his accusers and judges, with cells and executions; and he invented his own terrifying formula of dehumanised humanity to express this bitter theme. This monstrous world was given the cruellest possible shapes, the darkest tints, the most piercing linear arrangement. When the passage of time mellowed Mr. Evans's indignation (if it ever did) and he turned to happier subjects, his characteristic manner remained as an effective mannerism in which he could present any subject, real or abstract. If we get an intense pleasure from his craftsmanship it is largely because of the feeling of self-discipline which informs it, and that is the case with these prints at the St. George's Gallery. By the use of a sugar aquatint they are lush and velvety despite their uniform black, and when he does use a touch of colour in a print it has a compelling richness. I hope Merlyn Evans will keep his art devoted to humanist ideas and not feel content with the mere inter-relationship of lines and forms, because that is too sterile for an art such as his.

PEGASUS; OR WILD HORSES

With the Neo-Realists, who now are ever present with us, we are faced with the alternative error of too much subject and not enough painterly discipline. The case of Edward Middleditch at the Beaux Arts, those of Jack Smith and John Bratby whose prize-winning pictures of John Moores Liverpool Exhibition have now come with a selection of others to the R.W.S. Gallery, exemplify the trouble. The drawings and preliminary monochrome studies by Middleditch reveal how sound a draughtsman he is. The adjacent paintings verge on the monstrous by their sheer size and unrestrained colour. Like those djinns of fairy tale who emerge tremendous at the rubbing of a lamp, bright yellow sunflower heads a foot across shoot into a fierce blue sky and an equally enormous ass's head brays at them with bared teeth. As the film streamers would say: It's staggering! It's stupendous!! Everything in glorious technicolour!!! Middleditch has too often over-simplified so that his vast canvases became empty; and he still does. Yet at his best he shows how good he really is. "A Spanish Landscape", for example, with its far-flung panorama, its rich and rewarding detail, its dramatic pattern, is so much better than his essays in showmanship. The vulgarity of mere bigness and stridency nearly makes one forget that he has a sensitive eye and hand for the vision and rendering of patterns in nature. His temptation is to yield to the dramatic which degenerates into melodrama under his brush.

Something of the same trouble is evident at the selection from the John Moores Exhibition at the R.W.S. The note was evidently to be one of modernity but with an eye on the figurative. So the heroes of Neo-Realism, Jack Smith and John Bratby, carried off the two main prizes, with the kind of large untidy painting which is the mark of those "contemporary artists particularly the young and progressive" whom the Exhibition was planned to encourage. Shirts, table cutlery and chairs being Jack Smith's pre-occupation, he built up a vast and striking picture of these incongruous elements. John Bratby, for his part, is devoted to multiple self-portraiture; as Oscar Wilde said of the stable-lad's hat ribbon "That was his own unfortunate choice." In so much of this fashion in contemporary painting the subject matter is deliberately bizarre and insistent so that the work over-emphasises this as surely as the most Edwardian of Royal Academy problem pictures. Only the old smooth methods of painting have given way to the new rough ones. Personally I thought Sidney Nolan's "Lyre Bird" fulfilled all the functions of good contemporary painting better than any of the prize-winning pictures, but one seldom agrees with other people's judgements in these prize affairs.

Meantime the Young Contemporaries have burst upon us with their annual show as guests at the R.B.A. Galleries. It is not without significance that the walls of the entrance stairs from which the portraits of the past-presidents of the R.B.A. usually look serenely have been covered with a collage of bright and shiny paper. In the galleries undisciplined, and extremely poor, action painting triumphs. It is all too easy; and wherever else this uncontrolled art is right it cannot be in the art schools. Painting should at least be learned there. This Teddy-boy exhibitionism may be "a lark" to high-spirited adolescents, but at this moment when some of us are fighting for the retention and adequate maintenance of the art schools it plays into the hands of those who begrudge public money being spent on art education.

PAUSE WITH A PERFECTIONIST

How refreshing to the spirit it was to turn from so loud a
(Continued on page 93)

SILVER FURNITURE — I.

By J. F. HAYWARD

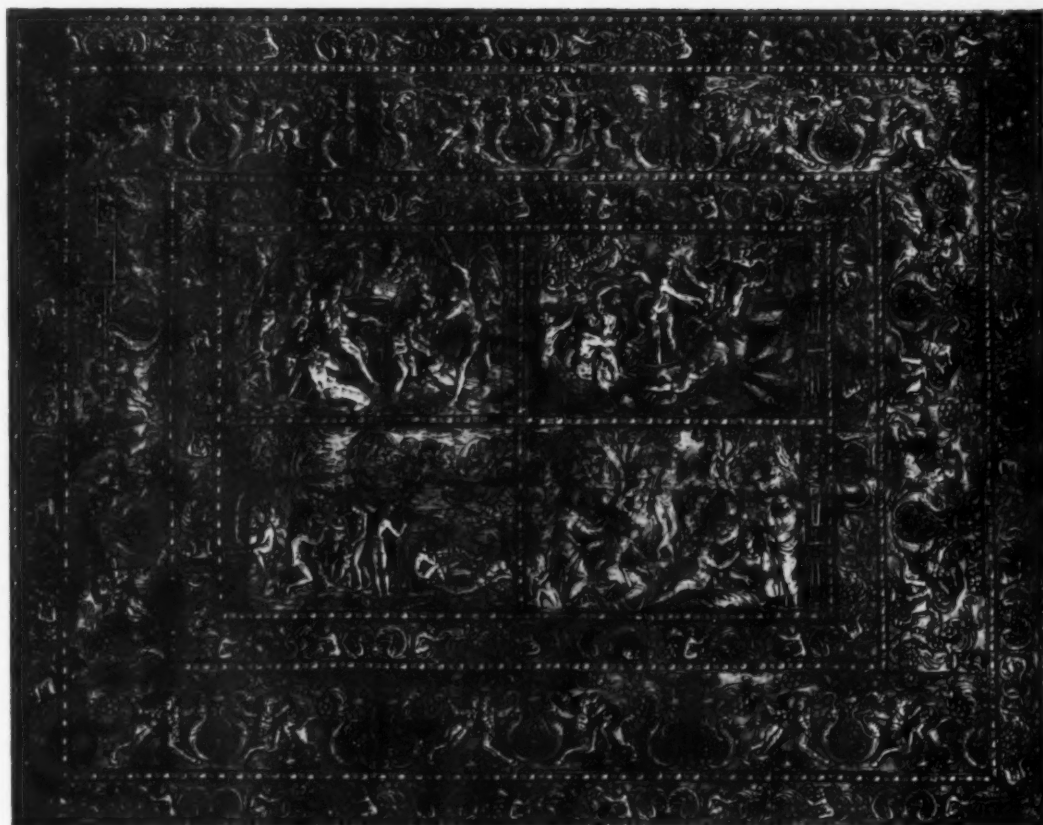


Fig. I. Top of silver table. Italian, second half of XVIth century.

Courtesy of Messrs. Premsela and Hamburger, Amsterdam.

IN the uneasy alliance of silver and wood that constitutes silver furniture, the precious metal has invariably been the predominant element. The purpose of silver furniture has not been to provide comfortable and secure support for man or vessel, but to form an appropriate background for state apartments. The intention of its designers was to create a splendid display; appearance was placed before function and its makers have often shown little regard for the laws of construction. The highly embossed table tops were clearly unsuited for supporting anything and the silver chairs were heavy but fragile. With few exceptions, silver furniture has not been constructed of solid metal, but has consisted of a wooden framework covered with silver sheet. When the gauge of the silver sheet used was thin, as it quite frequently was, an imposing result could be achieved at a modest cost. For this reason, though most has been destroyed, silver furniture is less rare than might be expected. It can be divided most conveniently into three classes: movables such as beds, tables, chairs and candlestands; wall furniture such as mirrors and sconces; and finally fireplace furniture, consisting of andirons and fire-screens. A great deal of furniture was also produced for ecclesiastical use, such as altar frontals and tabernacles, but in this article I am primarily concerned with secular pieces. Of the three classes of secular furniture, the distribution of the two latter

classes was much wider than the first, which has for the most part been confined to royalty and the richer nobility.

In England silver furniture was quite rare until the Restoration of the monarchy in 1660. Even the royal inventories of the XVIth and early XVIIth centuries contain few references¹. Amongst them is a silver-gilt mounting block used by Henry VIII; we also have references to a silver-plated weaving stool belonging to Princess Mary, and a silver-plated cradle set with gems, made by Cornelis Hayes, one of Henry VIII's goldsmiths, for the use of Princess Elizabeth. A far more imposing object was the table fountain given by Queen Anne Boleyn as a New Year's gift to Henry VIII in 1534. It is described as follows in the 1574 Inventory of the Tudor royal plate 'One basin of silver gilt, the border railed with gold and set with stone and pearl in collets of gold, standing in the same a fountain and three women, part of them being Copper, water running out at their breasts with two borders of gold in the fountain . . . with a plate of gold in the top of the cover with the Queen's arms and Queen Anne's therein.' This piece weighed 332 ounces and survived until 1620 when it was sold as unserviceable².

The earliest surviving Renaissance silver furniture is of Italian or South German origin and dates from the second half of the XVIth century. In the case of the Italian furniture, the silver content was often quite small. The



Fig. II. Mirror, ebony and silver, made for Christian IV, King of Denmark. Augsburg, early XVIIth century. *Rosenborg Castle.*

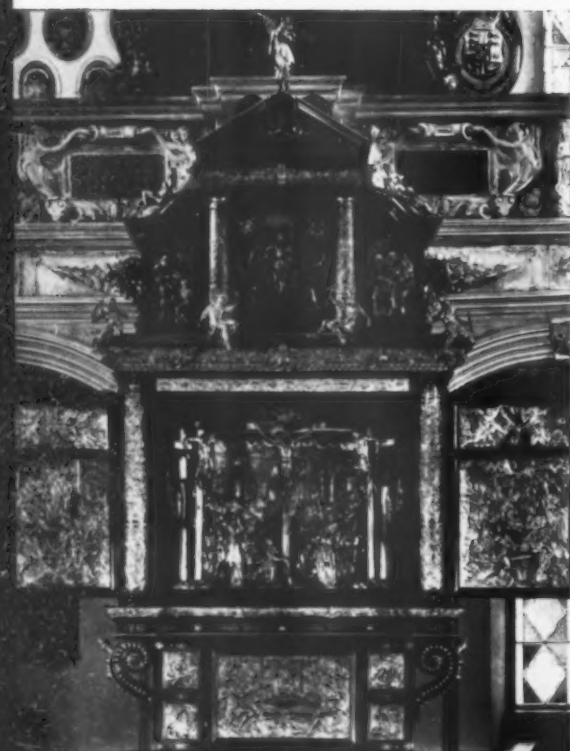


Fig. III. Altar, ebony and silver, made for Christian IV, King of Denmark, by Jacob Mores. Hamburg, early XVIIth century. *Frederiksborg Castle.*



Fig. IV. Table fountain and stand, ebony and silver, made by Hans Peters, Augsburg, about 1630. *Rosenborg Castle.*

framework was as usual of wood, the surface of which was covered with gesso panels moulded in low relief with classical subjects and covered with silver foil. The process was probably that the silver foil was first pressed in a mould and the back then filled with gesso to give it strength. A series of panels, as also the borders, were made in this way and then fastened to the wooden frame. That the panels were produced in a mould is shown by the fact that the same subject appears more than once on the same object. A table-top of this type, now much damaged, is in the Victoria and Albert Museum (No. 1-1869); it is decorated with embossed subjects copied from engravings after Raphael. A complete table, recently in the Amsterdam art market, is decorated in a similar manner with subjects derived from contemporary pictorial sources. A view of the top is shown in Fig. I. The effect is rich, but the joins between the panels are unsightly and the thinness of the silver made it difficult to clean it without damage.

German silver furniture of about the same period, that is the latter part of the XVIth century, was of very different character. Instead of covering the whole surface with silver, precious metal was used only as an embellishment, usually

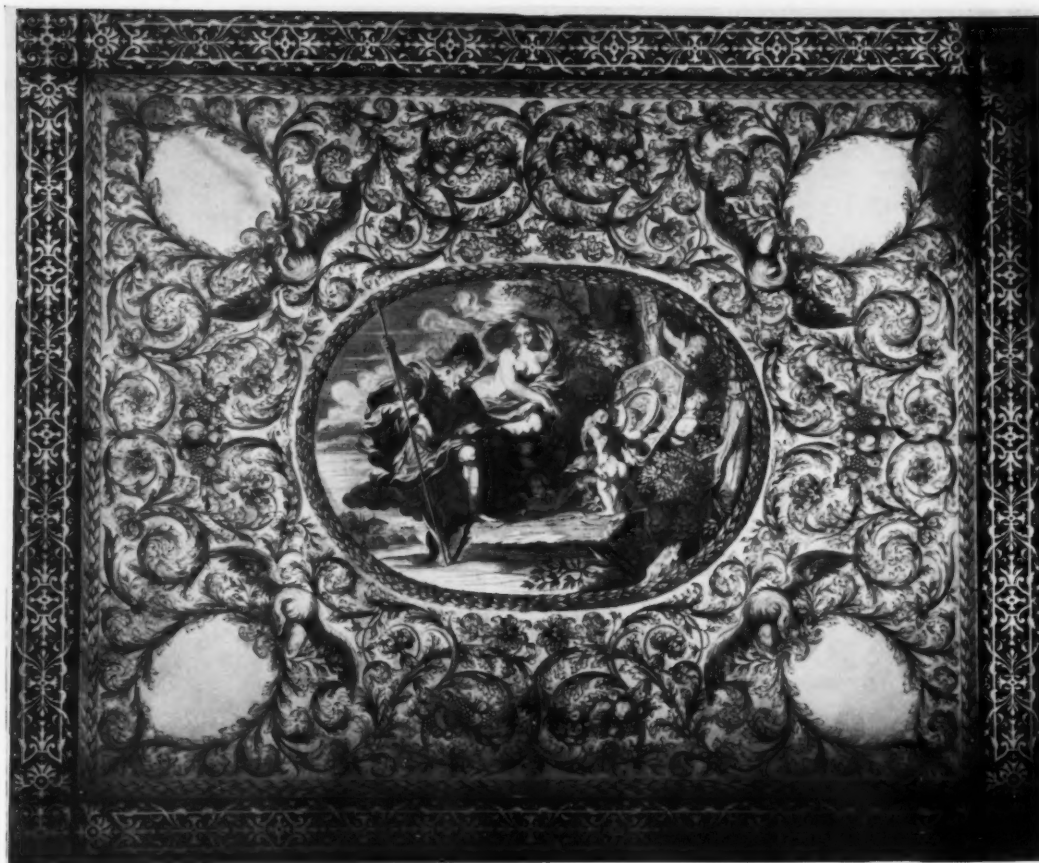


Fig. V. Table top, silver engraved with Venus presenting arms to Aeneas; Dutch, late XVIIIth century.

Victoria and Albert Museum.

against a background of ebony. The production of this type of furniture, mostly caskets, mirror-frames, altars and shrines was a speciality of the South German city of Augsburg and it is not unusual to find the Augsburg town-mark, a pine-cone, stamped on the ebony as a sign of quality. The silver mounts were produced by a number of Augsburg goldsmiths, amongst whom Matthaeus Wallbaum³ was the most prolific. The mirror-frame (Fig. II) at the castle of Rosenborg in Copenhagen shows this type of furniture at its best. The initials are those of Christian IV of Denmark and his queen, Anna Katherina of Brandenburg. The silver mounts were cast and were, therefore, more robust than the Italian sheet silver panels. It is probable that the goldsmiths made them in quantity and then sold them to the cabinet-makers who applied them as they thought fit. The mirror-frame illustrated is a large and magnificent example of a type which was produced in various sizes, presumably to suit the pocket of the customer. Still more splendid pieces were mounted with enamelled gold instead of with silver, but these were mostly made to serve as shrines or reliquaries and not for secular purposes. Several examples are preserved in the Reiche Kapelle of the Munich Residenz⁴. The design of a mirror like that illustrated in Fig. II required little adaptation to turn it into an altar such as that in the Danish castle of Frederiksborg outside Copenhagen (Fig. III). In the latter case, the silver ornaments are not exclusively of cast work; the numerous panels being embossed. The number of detached plaques of silver embossed with religious subjects still extant shows that many more of these silver

altars were made than now survive. This particular altar was made, not at Augsburg but in the workshop of Jacob Mores at Hamburg. Similar work was executed in the Jamnitzer workshop at Nürnberg⁵ but Augsburg remained the centre of this peculiar combination of cabinet-makers' and goldsmiths' work as long as it was made. When, during the second half of the XVIIth century, the fashion for combining silver and ebony died out and the whole surface of the piece of furniture was covered with silver, the new style was taken up by another generation of Augsburg goldsmiths, and in dealing with the XVIIIth century we shall constantly have cause to refer to Augsburg makers.

Most of these Augsburg pieces of ebony and silver took the form of caskets, cabinets or mirror-frames, but amongst the collections of silver furniture at Rosenborg castle are a number of embossed plaques which are believed to have formed part of the decoration of a bed⁶ made by Jacob Mores for King Christian IV of Denmark. The bed itself no longer survives but there is still at Rosenborg a fountain of silver, originally intended to stand on a table, but provided, perhaps at a slightly later date, with an octagonal stand (Fig. IV). This fountain is the work of the Augsburg goldsmith, Hans Peters, and dates from about 1630. The attractively grouped figures under the canopy which surmounts the fountain represent Actaeon interrupting the bath of Diana and her nymphs. With its imposing Baroque legs, the stand is somewhat out of character with the delicately modelled figures and is surely the work of another hand. Though the ebony mouldings are still apparent, it is evident that the precious metal is already



Fig. VI. Inkstand, ebony and silver, the engraving attributed to Theodor de Bry. German, late XVIIth century. Victoria and Albert Museum.

beginning to monopolise the outer surface of the piece, leaving the wood as a purely structural element. A table fountain was also given to Charles II at his coronation by the city of Plymouth; this is now preserved amongst the Crown Jewels in the Tower of London. An even more magnificent table fountain, commissioned from the Jamnitzer workshop by the future Emperor Maximilian II in the year 1557, survived into the XVIIIth century, being finally melted by order of the Empress Maria Theresa in 1747. All that now remains of it are the four large gilt bronze figures⁷ modelled by Johann van der Schardt, which escaped the melting pot on account of their lower intrinsic value.

While most of the South German silver mounted furniture was enriched with cast and chased plaques, or with embossed panels of silver, there was a fashion in western Germany and the Low Countries for furniture enriched with engraved silver plaques. In this case the plaques were sunk level with the wood surface, and tables thus decorated had the advantage that objects could be placed upon them without danger of their upsetting. A table of this type in the Rosenborg palace at Copenhagen is probably the work of a Dutch silversmith⁸. The example illustrated in Fig. V is again a table top though the lower part of the table no longer survives. It is engraved with Venus presenting a shield to Aeneas after an engraving by the Flemish artist, Gerard de Lairese (1644-1711). The large scale on which it is executed makes the effect somewhat coarse, but the weight of its silver content is considerably greater than that of the usual embossed table tops. The border of silver and tortoiseshell marquetry enables us to date it towards the end of the XVIIth century, when furniture enriched in the Boulle manner with marquetry of metal and tortoiseshell was at its most fashionable.

A third type of silver enrichment consisted in overlaying the wood framework with flat silver sheet which was engraved

and pierced with a tracery-like design. The most important piece in this style is the mirror frame formerly in the Grünes Gewölbe at Dresden which bears the signature of the Flemish engraver, Theodor de Bry⁹. A similar work on a smaller scale which is also attributed to him is the inkstand of ebony and silver in the Victoria and Albert Museum (Fig. VI).

A slightly variant treatment, of which only one example is known to me, was to overlay a painted or japanned wood surface with silver filigree. A suite of furniture¹⁰ decorated in this manner is preserved in that incomparably rich storehouse of silver furniture, the palace of Rosenborg. It was purchased in Paris in the 1660's. Such furniture was extremely impractical since almost any attempt to clean the silver was likely to detach the filigree from the ground. As a whole the problem of preventing the oxidation of the surface of silver furniture was a difficult one until a transparent lacquer which did not discolour with time was invented in comparatively recent days.

[To be continued]

NOTES:

¹ For references to silver furniture in XVIth century royal inventories, see C. C. Oman: *English Domestic Silver*, 3rd ed. p. 182/3.

² A. J. Collins: *Inventory of the Jewels and Plate of Elizabeth I*, p. 468, No. 998. Two sketches for table fountains for the Tudor court by Hans Holbein survive, one of them probably a preliminary design for that here described.

³ Thieme-Becker refers to 50 recorded works by Wallbaum, including the silver mounts of the Pommersche Kunstschränk, formerly in the Berlin Schlossmuseum. An ebony toilet case with silver mounts in the Victoria and Albert Museum (M. 184-1956) is attributed to him.

⁴ Ill. H. Thoma: *Kronen und Kleinodien*, 1945, pl. 40, 41, 48, 49.

⁵ See M. Rosenberg: *Jamnitzer*. Frankfurt a. M. 1920. An ebony cabinet with silver mounts in the Victoria and Albert Museum (M. 354-1956) is attributed to him.

⁶ Rosenborg Castle Cat. No. 920.

⁷ Vienna Kunsthist. Museum. Inv. Nos. 1118, 22, 26, 30. Ill. Camera Studies of European Sculpture. Amsterdam, 1949, pl. 74/77.

⁸ Rosenborg Castle Cat. No. 539.

⁹ Sponzel: *Das Grüne Gewölbe zu Dresden*. Vol. II, No. 43.

¹⁰ Rosenborg Castle Cat. No. 1582.

HOGARTH'S GREAT ALTARPIECE

By JOHN DALTON

ON August 14th, 1756 the Vestry of the Church of St.

Mary Redcliffe, Bristol, purchased of William Hogarth three large paintings. These, 'The Ascension' (Fig. II), 'The Sealing of the Tomb' (Fig. III), and 'The Three Marys at the Tomb' (Fig. IV), formed an Altarpiece, but although frequently referred to as a 'Triptych' they were at no time hinged together. The two side-pieces are 13 ft. 10 in. by 11 ft. 11½ in. and the centre-piece 19 ft. 2 in. by an overall height of 22 ft. ¾ in., comprising in all nearly 800 square feet of canvas. In payment, Hogarth received the then enormous sum of 500 guineas in full settlement of all demands, and under the artist's direction, at an additional cost of two hundred and thirty-six pounds the Altarpiece was framed and placed in the Church where it remained for over a hundred years. Barrett in "History and Antiquities of Bristol" (1789) states that Hogarth was assisted by the local sign-painter John Simmons, and that when the altar and chancel were repaired in 1757 (wrongly dated) "three fine paintings were put up against the fronting of the Gothic East window and the two sides of the chancel done by the skilful hand of the late ingenious Mr. Hogarth . . ." A small print (drawn by E. Bird and engraved by W. Angus, published by John Agg, August 1st, 1808) shows the Altarpiece in position; and two water-colour drawings, one made from the engraving and signed J.J. (James Johnson), 1828, and the other in the Braikenridge collection can be seen in the Bristol Art Gallery (M1949, M1967). Some large mezzotints of the side-pieces ('The Ascension' was never engraved) were issued by Isaac Jenner, who practised at Bristol. On August 20th, 1853, at the time of the restoration of the Church, the paintings were considered out of keeping and advertised for sale, but without success. Then, in the spring of 1858 Alderman Thomas Proctor bought them for 20 pounds on condition they be handed over to the Bristol Academy for the Promotion of the Fine Arts, now the Royal West of England Academy. Owing to their large size—they effectively dwarf the pictures in any gallery—the state of disrepair of both the canvases and the frames, and lack of funds, they have, since 1858, been largely consigned to storage, although shown for short periods during exhibitions of the Academy and at other times. Writing in 1905, Prof. G. Baldwin Brown stated (in "William Hogarth", p. 41) "About the artistic character of the St. Mary Redcliffe altarpiece nothing at the moment can be said . . . unfortunately their great size . . . and the condition of disrepair into which their frames had fallen made public exhibition difficult, and for the last 15 years they have been covered in with boarding. It is satisfactory however, to know that there is every prospect that these works, the most ambitious of Hogarth's brush, will before long be properly seen and housed." Fifty years later, in March, 1955, they were bequeathed by the Royal West of England Academy and the Vestry of St. Mary Redcliffe, to the Bristol Art Gallery, where, after cleaning, restoration and re-lining, through the generosity of the Dulverton Trust, and of the National Art Collections Fund, they are now permanently on exhibition.

Painted when Hogarth was 59, eight years before he died, these works reveal his final effort in "the great style of historical painting." In 1737, when he presented 'The Pool of Bethesda' and 'The Good Samaritan' to the Charity of St. Bartholomew's Hospital, he wrote:

"Before I had done anything of much consequence in this walk (sic) (i.e. painting and engraving modern moral

subjects) I entertained some hopes of succeeding in what the puffers in books call "the great style of historical painting," so without having had a stroke of this *grand* business before I quitted small portraits and familiar conversations and, with a smile at my own temerity, commenced history painter . . ." but since, he continues "religion, the great promoter of this style in other countries, rejected it in England, I was unwilling to sink into a portrait manufacturer; and still am ambitious of being singular, dropped all expectations of advantage from that source and returned to the pursuit of my former dealings with the public at large!"

As he attained fame and success, he came back to these subjects in his 'Moses before Pharaoh's Daughter' (1746) (Fig. VII) presented to the Foundling Hospital, in 'Paul before Felix' (1748) of Lincoln's Inn, and lastly in the Altarpiece at St. Mary Redcliffe. Although it is seldom recognized, Hogarth "painted more history pieces on a monumental scale than Reynolds."

From an early age Hogarth was submitted to the influence of baroque in a pure or modified form. He was apprenticed to Ellis Gamble, a silver-plate engraver in whose workshop he was "firmly grounded in baroque stylisation appropriate to heraldic devices"; he admired Sir James Thornhill's decorations in St. Paul's and at Greenwich Hospital; and Rubens' work in the Banqueting Hall. This attachment remained throughout his life and appears in his historical paintings. Here the emphasis is upon monumental values, on gesture, movement, dramatic lighting, and generalized form. They are essentially different from his more rococo moral satires and conversation pieces, which were influenced by 'picturesque' book illustration, especially by Callot, by the decorative arts with deep English roots in the literary tradition, and by popular art. These have the rococo emphasis on surface values rather than on monumental ones, on individual particularities and characterization rather than on formal and spatial relations. Britton in his *Historical and Architectural Essay on Redcliffe Church* (1813) states "As specimens of colouring, they possess much merit, and may be viewed with advantage by the young artist; but in the forms and expressions of the figure, and in their attitudes and grouping, we seek in vain for propriety, dignity or elegance." This criticism splits colour from form and takes a pre-baroque yardstick to measure baroque.

The general style of the Altarpiece is baroque. Formally (i.e. from the point of view of composition and colour together, and of course regarding them for the moment as separate designs, although they must finally be assessed to-

Fig. I. Hogarth's receipt for the St. Mary Redcliffe Altarpiece.



Fig. II. HOGARTH. St. Mary Redcliffe Altarpiece. *The Ascension*.
Courtesy City Art Gallery, Bristol.

gether in relationship to the centre-piece) the two side-pieces are more satisfactory. In both designs the scene is the same: the Tomb, with overhanging rocks above on the right and palm tree on the left, but with important differences. In

'The Sealing of the Tomb' the rocks are larger and reduce the sky, and the space to the left of the palm tree, seen in 'The Three Marys,' vanishes. The view to the horizon and 'the green hill' upon which stand the three crosses, is also



Fig. III. HOGARTH. St. Mary Redcliffe Altarpiece (left).
The Sealing of the Tomb.
Courtesy City Art Gallery, Bristol.

Fig. IV. HOGARTH. St. Mary Redcliffe Altarpiece (right).
The Three Marys at the Tomb.
Courtesy City Art Gallery, Bristol.





Fig. V. Detail of Fig. III.

removed by filling the space with a posse of Roman soldiers with spears. All of which helps to produce a 'closed,' more weighted, claustrophobic effect. The latter impression stands in direct contrast to the 'open' emptiness and desolation found in 'The Three Marys.' Again, the atmosphere of feminine, even passive acceptance in distress, is contrasted with that of masculine rejection, assertion and vigour. In both designs, there is a Raphaelesque elegance of gesture and movement, with a hint of the superficial richness in the robes reminiscent of the work of Terborch or the assistants of Van Dyck. This, however, is more evident in the centre-piece, especially on the right in the two half-kneeling disciples, whose robes have a sheen which is, in fact, less sensuous and textural than elsewhere. The high lights and the rounded forms of the soldiers' helmets are echoed and balanced by the spice-jars carried by the Marys; in colour, too, the red of the robe of the figure on the extreme left occurs again in the red of the half-clad soldier on the extreme right, and the white of the Angel's robe in that of the turbaned figure.

The attendant group of Roman soldiers in the background of 'The Sealing' seems 'borrowed' from 'The Adoration of the Magi' by Sir James Thornhill, Wimpole Hall (1724). In colour, too, the light red and blue garments of the foreground Mary recall the light red dress and blue robe of Thornhill's Virgin; and the orange-browns of the other Marys those of the Kings. In both works a bistre ground is used in order to enhance the brilliance of the colour. By keeping the bulk of the surfaces low in tone, a richer, more Venetian harmony is produced.

It is interesting to compare the composition of 'The



Fig. VI. Detail of Fig. III.

Sealing of the Tomb' with Hogarth's earlier 'Moses before Pharaoh's Daughter' (1746). In the latter he uses, on the right, a large plinth, the base and lower part of a column and heavy drapery as a stabilizing background mass for his 'players.' In similar manner he now deploys his soldiers against the rocks' verticality to emphasize their vigorous turning movements. He also presents in both 'Moses' and 'The Three Marys' through the narrow strip in the very middle of the picture, a distant view.

There are also interesting echoes from 'The Good Samaritan' painted 20 years previously. In the latter, the small, dramatically-lit, Rembrandtian figure of a man with a turban (The Levite) is shown as he continues on his way. In 'The Sealing' a similar turbaned figure¹ now stands arrogantly, directing operations, in the foreground. The rather forced pose of 'the certain man' attacked by thieves with one heel off the ground, and legs consciously posed for maximum expressiveness in full light, is struck by the figure of the 'Angel of the Lord' in 'The Three Marys'—but this is not immediately evident because the white robe with its intricate folds leads the eye "a kind of wanton chase", and the arms now carry the eye with a sweeping gesture upward towards the figure of Christ, who stands within the circle of light formed by the semi-circular top of the frame and the dark thunder-clouds beneath his feet.

'The Ascension' presents problems for nice speculation. The composition is similar to that in Rembrandt's etching of



Fig. VII. HOGARTH. *Moses before Pharaoh's Daughter* (1746).

Courtesy The Foundling Hospital.

'The Angel Appearing to the Shepherds' (1634) (Fig. VIII). In the etching we discover six factors which seem to indicate Hogarth's knowledge of it. These are: the formation of the clouds above which the figure of the Angel appears; the Angel's uplifted left arm, and the right one down; the head tilted on one side; the broken tree-stump; the palm-tree on the right (this appears in both side pieces); the city (Jerusalem being struck by lightning) in the valley in the middle distance; and the whole design with its foreground rising from left to right to form the inward-moving diagonal beloved of baroque painters.

In 'The Ascension' Hogarth had the largest stage upon which to produce his 'players,' and the two wings into the bargain. He was given the opportunity to 'play' in 'the great style,' to use the brush boldly, to swing it from the shoulder, to use his whole body.

It would be possible to argue that the spacious landscape in 'The Ascension' is theatrical rather than dramatic; that it is not satisfactorily filled by the 'players'; that the latter do not 'work' well together (there are stock mannerist 'types' kneeling on both sides, eloquent aristocratic gestures echoing Van Dyck, and gloomy honest-to-goodness Hogarthian faces in the background); while over all, the figure of Christ, ascending with a rainbow halo, is both stock and unconvincing. There is indeed variety, although most of the noses seem stereotyped, but if there is a lack of unity in the centre-piece itself, when the three paintings are considered as a whole, we are made aware of a new 'baroque' unity which breaks all the principles of classic art: the introduction of diagonality, asymmetry, more adventitious figures, law and geometry giving way to law and freedom in fine or hazardous balance. It is then that one sees how the two side-pieces act as stabilizing forces. They are more classical in the symmetrical balance of the two halves within each picture, and in their tectonic scaffolding with its horizontal-vertical stresses. It is because of their successful design that the centre-piece appears less impressive. But such considerations are of less consequence when we realize that the prime factors of colour and paint are being ignored. It is in fact through the latter that Hogarth attains an unusual but certain unity.

Even if we agree that composition was never Hogarth's strong suit, we should ask ourselves if such an opinion does not rest upon the assumption that the conventional classical form is the ideal; if that is so, we are using the wrong yardstick to measure Hogarth's peculiar contribution. "A critical examination of aesthetic doctrines is an essential pre-requisite to any proper understanding of the style"⁷² in which an artist works, and, as Burke indicates, the 'Analysis of Beauty' "unequivocally discredits those standards of the Renaissance revised by English Palladianism, in particular he finds faults with symmetry, frontalism, uniformity, equalities and parallelisms and all other devices on which the Renaissance artist had formed his harmony of distinct and balanced parts." Three years before painting the Altarpiece, Hogarth staked a claim for painting as a visual and intellectual adventure. By "leading the eye a kind of wanton chase," by giving it work to do, he liberates the mind in action. For him painting was not a sedative inducing marmoreal repose, but in incitement to action. (His 'serpentine line' is athletic). He had discovered for himself in a lifetime's experience of painting a "correct visual assumption"⁷³: not only that "his kinetic intricacy with its peculiar accents" was "ideally suited for a strict mode of anecdotal painting"⁷⁴ but that painting in the grand manner was not impossible in England.

His efforts in 'the great style' were closely linked with his warfare against the connoisseur; they were in a sense 'demonstration' pictures. Painting in 'the great style' loved by his opponents he aimed at raising his own social status: "the industrious apprentice eager to get to the top of the ladder."⁷⁵ Reynolds, said that late in life Hogarth "very imprudently and rather presumptuously attempted the great historical style for which previous habits had by no means prepared him: he was indeed so entirely unacquainted with the principles of this style, that he was not even aware that any artificial preparation was at all necessary." Unfortu-



Fig. VIII. REMBRANDT. *The Angel Appearing to the Shepherds* (etching).

Courtesy British Museum.



Fig. IX. HOGARTH. Engraving after *The Pool of Bethesda* (1736)

Courtesy St. Bartholomew's Hospital.

nately Reynolds does not seem even aware that Hogarth had, as early as 1736, in 'The Pool of Bethesda' (Fig. IX), succeeded in painting a picture which, although perhaps not 'grand' enough for Reynolds' liking, is unpretentious and in good taste. Reynolds, by temperament,⁶ was incapable of appreciating Hogarth's almost single-handed campaign not only against connoisseur and dilettante prejudice, but also against human misery and suffering. For Hogarth, painting was not a thing apart from life, an end in itself, but a language, a means, a weapon to be used against the abuse, within society, of life itself. Perhaps it is true that Hogarth, like Goya, expresses his deepest religious feeling not when he has to represent a religious scene, but when he lights upon the motifs of his own religion—that of independence, liberty and humanity. Nevertheless the ambitious Bristol Altarpiece, with all its weaknesses of unassimilated values is in technical power and quality equal to works of the same order by his English or European contemporaries. Tempted, formally, towards an airborne, heady rhetoric, a fashion quite foreign to his nature, he was saved, in paint, by a sober sense which kept at least one foot on the ground. He may not have been blessed with "knowledge of his own deficiency"⁷ but by obstinately persevering in the folly of adhering to an initial mistake he redeemed himself.

Hogarth makes no pretension to stand in the very first rank of oil painters, but he has a distinguished place both relative to his time and outside it. In the first place he should be regarded as the last in the traditional line of Lely and Van Dyck, and those old masters who hold in themselves the secret of painterly expression. Technically his work has stood the test of time better than that of many painters since his day. "Hogarth used no bitumen . . . tried no experiments with fugitive colours . . . Hogarth's colours are as clear, pure, and serene as when first painted."⁸ The

Altarpiece and the historical paintings remind us that Hogarth was technically more versatile than his fellow-artists. His paint surfaces are exemplary and carry a beauty independent of the delineations of subject-matter. His delicate use of paint is far more suited to small scale painting but in his preference for the concrete homely detail rather than generalized form, he paradoxically reveals himself as part of a broader European movement (Cornelis Troost in Holland, Pietro Longhi in Italy, Chardin in France and early Goya in Spain) which threatened, even at an early stage, with a simple uncommon gravity, to break the aristocratic tradition of the XVIIIth century in both its ideals and its technique, and finally culminated in Goya's non-intellectual rebellion, 'the revolt of the popular passions.'⁹ It is perhaps crucial however, to see this revolt within its larger perspective. First carried by Bruegel, it was transferred, through Callot, to Rembrandt and to Hogarth, and through Rembrandt, to Goya.

REFERENCES:

- ¹ It seems likely that Hogarth saw Rembrandt's 'Portrait of an Oriental' (1635) Chatsworth, since the Duke of Devonshire was his friend. Vide Autobiographical Notes f. 37. cf. also Rembrandt's 'Drawing of an Oriental Standing, London B.M. cf. also Rembrandt's 'Raising of the Cross', Munich, Altere Pinakothek, and Drawing for same subject Vienna, Albertina, both of which show a turbaned figure and helmeted soldier.
- ² J. Pope-Hennessy, *England & the Mediterranean Tradition*, ed. Warburg & Courtauld Institutes, 1945, Essay on Hogarth and Reynolds.
- ³ J. Burke *idem*
- ⁴ J. Burke. Preface to 'Analysis of Beauty', Clarendon Press, 1955.
- ⁵ Dr. Wind in a letter to Burke *ibid*.
- ⁶ v. Denys Sutton. *Country Life*, July, 1951. cf. Reynolds on industry and talent, *IInd Discourse*.
- ⁷ Vide Joan Evans: *Taste and Temperament*. Cape, 1939.
- ⁸ Reynolds XIVth Discourse.
- ⁹ Austin Dobson "Hogarth" Page 211 quoting J. C. Van Dyke in *Century Magazine*, July, 1897.
- ¹⁰ L. Venturi: *Modern Painters*. Scribners, 1947.

CHINA BIN-LABELS

By GEOFFREY WILLS

BIN-LABELS were used, as their name indicates, to designate the wines and spirits in each bin of a cellar. No doubt, many old ones are still serving their intended purpose, but with changing times many have been discarded. Those that have not been broken and thrown away offer an interesting and unexplored field for the collector.

The laying-down of wine in bottles to mature for use at a later date did not become customary until about the middle of the 18th century. The treaty concluded in 1703 with Portugal, the 'Methuen Treaty', allowed the export of English woollens to that country in exchange for Portuguese wines being permitted to enter here at a preferential rate of duty. Although this was aimed at replacing the Burgundy of France by Port-wine, the effect did not take place at once. The Government exhortation to drink for patriotic reasons caused the populace to consume increasing quantities of home-produced gin, a state of events that continued until severe measures were introduced to combat it in the Parliament of 1751. The majority turned from gin to beer for solace, and the more discerning found that Port was a wine that repaid the care with which it was treated. The foundations of the arts of storing and serving the wine were laid, and the 'binning' of wines and spirits generally was introduced. Prior to that time, wine was usually kept in the cask, and only drawn-off into a bottle or a decanter as it was required for the table.

It is not possible to say exactly when the first bin-labels were made. Doubtless, slips of paper or parchment served the purpose in the same way as on a decanter or bottle they preceded the use of the wine-label. The choice of pottery for noting the number or contents of a bin was dictated, without doubt, by the consideration that it was impervious to decay; a few attempts to decipher the hand-writing on a scrap of rotting paper by candle-light would soon stimulate someone to search for a better medium! Also, pottery, lettered in black on a white ground, was easily distinguished and read in the gloom of a cellar.

The first mention of bin-labels noted by the writer in the extensive range of literature dealing with ceramics is by Llewellynn Jewitt, and dates from 1878. In his *Ceramic*



Fig. I. Mid-XVIIIth century pottery label, the lettering stencilled in a dark mauve colour.
Height 3½ in.

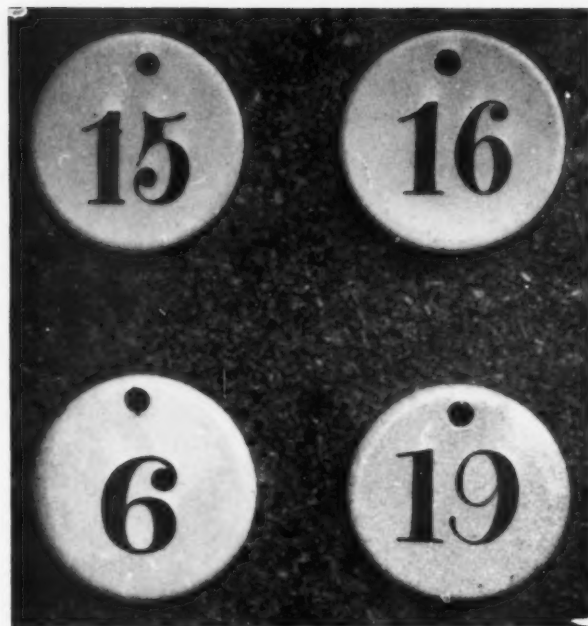


Fig. II. Four Wedgwood circular labels.
Diam. 3 in.

Art of Great Britain (Vol. II, page 26), he records under a description of the wares said to have been made at Liverpool by a potter named Zachariah Barnes: 'The labels for different kinds of liquors, to which I have just alluded as being largely made by Barnes, were of various sizes, but generally of one uniform shape. Examples in the Mayer Museum, Liverpool, are respectively lettered for Rum, Cyder, Tent, Brandy, Lisbon, Peppermint, Wormwood, Aniseed, Geneva, Claret, Spruce, Perry, Orange, Burgundy, Port, Raisin, and other liquors. They are of the usual common clay in body, faced with a fine white slip and glazed.' One, lettered 'Wormwood,' is illustrated in a wood-cut and is of a similar pattern to those shown here in Figs. IV and V. The width of it is given as 5½ inches.

Zachariah Barnes is said to have been one of the most prolific potters in Liverpool, the site of his works was at the junction of Old Haymarket and Dale Street, but little is known for certain of his life or of the wares he produced. Born in 1743 at Warrington, his activities as a potter can



Fig. III. Two Wedgwood unglazed labels, the lettering pencilled by a former owner.
Diam. 3 in.

CHINA BIN-LABELS



Fig. IV. Four Wedgwood labels, the upper halves unglazed.
Length 5½ in.



Fig. V. A Minton label, partly glazed like those in Fig. IV.
Length 5½ in.

hardly have commenced much before the early 1760's, and they doubtless continued until his death in 1820. Bin-labels would have been only a small fraction of his output, of which the greater part comprised tiles for the surrounds of fireplaces or other purposes. Of the tiles many are said to bear hand-painted decoration, but large quantities were sent to the local factory of John Sadler and Guy Green in Harrington Street, to be transfer-printed with engraved designs by a process they claimed to have invented in 1749.

It may be argued that the titles with which the bin-labels enumerated above were lettered would possibly not merit the care of 'binning'. However, in the building and fitting-up of a mansion, the gentleman of former days left nothing to chance, and it is not improbable that the cellar would be designed to accommodate every known wine or spirit, and labelled accordingly in anticipation of duly being filled. The homely bottles of Cyder, Perry, Raisin-wine, Spruce and Peppermint would have their places along with the more sophisticated products imported from across the Channel and farther afield.

If that were not the case, it can only be assumed that the labels were used in the manner of outsize wine-labels and were hung on the casks; their size would certainly preclude their use at the table. It may be added that pottery and porcelain are most unsuitable for the labelling of glass decanters, and in spite of the fact that writers insist on recording the existence of old specimens made of those materials they are never seen. If they ever existed they must have been broken quickly, but it is very doubtful whether a thoughtful craftsman would have wasted his time so obviously in making such articles.

A bin-label of early date is illustrated in Fig. I. It is of a coarse yellow pottery, the front and sides coated with a pinkish-white tin glaze. The lettering of the name of the wine, *CHAMBERTIN*, is interesting; it is a dark purple in colour, and was not painted but applied with a cloth or sponge through a stencil. It dates from about 1750-60, and may have been made either at Liverpool or at one of the other centres of delft manufacture. Such early specimens are rare, and most of the survivors have, like this one, suffered damage.

The majority of the existing bin-labels date from the 19th century, and examples are shown here in Figs. II, III, IV and V. In Fig. II are four circular labels painted in black with numerals. On the back of each of the upper pair is impressed the name of the maker, *WEDGWOOD*, and the name of the seller: *Farrow & Jackson London*. The lower two labels in Fig. II are of the same make, but that on the left is stamped: *R. H. MACORD 63 LOWER THAMES STREET LONDON*, and the other: *CHARLES FARROW LONDON*. Both are of a white pottery, a variety of the

better-known cream-coloured 'Queen's Ware' that was introduced by Josiah Wedgwood about the year 1765.

Two further Wedgwood-marked bin-labels are shown in Fig. III. They are of an unglazed white stoneware; a stoneware similar to that used in modelling the reliefs on coloured grounds known throughout the world as 'Jasper.' They bear the names of wines written in pencil by a former owner, and on the back of the one on the left is the mark of the seller: *T ROLFE WINE COOPER &c 10 GREAT ST HELENS*. The one on the right is slightly larger in size than the preceding, and is stamped at the back: *FARROW & JACKSON LONDON & PARIS*.

The next illustration, Fig. IV, also features Wedgwood ware. These four labels are again of a white stoneware, but these are partly-glazed and the names on them have been painted and fired. The glaze was applied by dipping the piece of pottery and it was lowered into the liquid until only the space to be occupied by the lettering was covered. The upper part of the label was thus left rough and unglazed so that a date or other information might be written there. The label painted simply with a letter 'B' is out of the ordinary; although the letter doubtless stands for *Brandy* there seems to be no reason why it should not have been spelled in full. Silver and plated wine-labels are often found with the same abbreviation, or with *P* for *Port*, and so forth, but in those instances brevity enabled the label to be kept small in size; unnecessary where a bin is concerned.

Similar in shape and general appearance to the foregoing examples is the bin-label in Fig. V. This one is impressed with the name of the maker, *MINTON*, and with three small wavy lines which were the private date-mark of the firm for the year 1865. As with the Wedgwood labels, this one is only partly glazed to allow for the adding of notes in pencil, but on comparison it is seen to be much thicker in the body than the others; the latter are so thinly potted that it is surprising to find that they have survived undamaged for well over a century.

Of similar design to the labels in Figs. IV and V were those made at the Spode factory during the 19th century, and marked with an impressed stamp of the name of the firm in capital letters. These latter bin-labels are probably the most commonly found today.

The wine-label went out of use with the introduction of the printed bottle-ticket; the bin-label has remained un-supplanted and is only uncommon nowadays because both cellars and coffers are not as well-filled as they once were. They evoke the musty smell of a chill subterranean room, the search for a particular shelf labelled with a small and legible china plaque, and the careful removal of a bottle . . . prelude to 'the walnuts and the wine.'

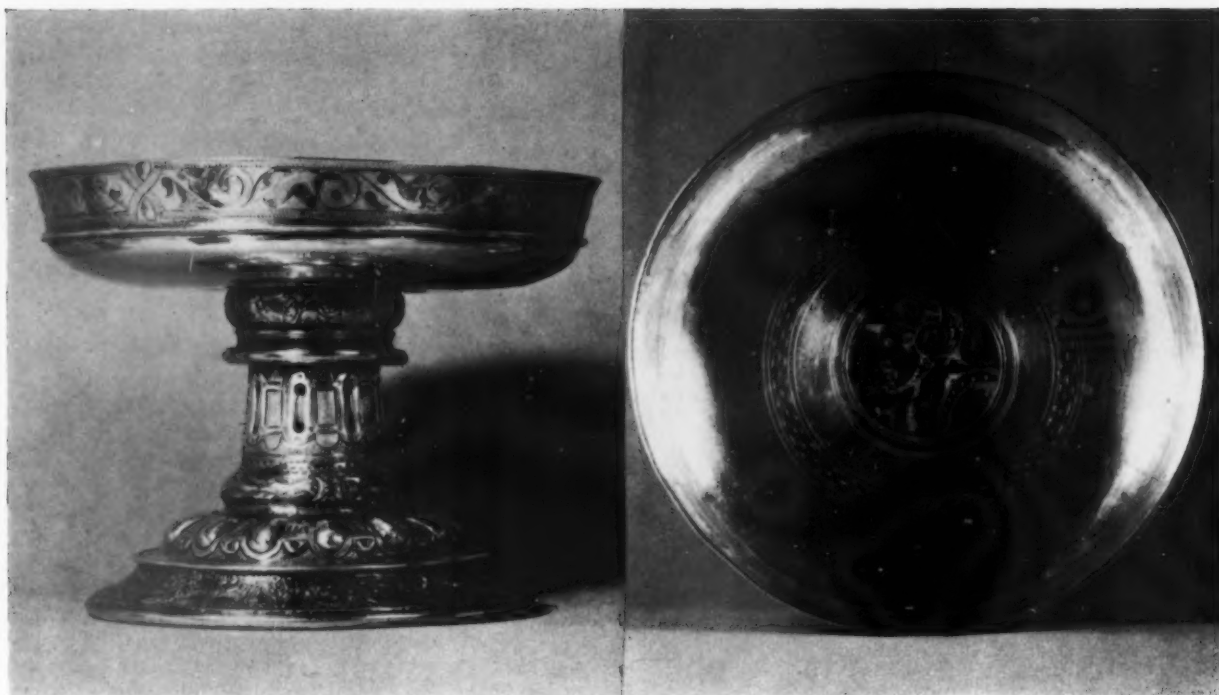


Fig. I. The Charsfield Cup, showing the engraved warrior's head inside the bowl. Parcel-gilt.
Courtesy Victoria and Albert Museum.

TUDOR FONT-SHAPED CUPS — III.

By N. M. PENZER

ST. PETER, CHARLSFIELD, SUFFOLK, 1559-60.

(Fig. 1)

A GLANCE at this parcel-gilt cup is sufficient to show that it presents many features already noticed in the Deane and Kremlin cups, while, as we shall shortly see, it closely resembles the Colaton Raleigh cup of perhaps the same date, in the bowl decoration and the ornamentation of the stem and foot. The outside of the shallow bowl is engraved with a conventional running floral design within interlacing ribbed strap-work practically identical with that on the Kremlin and Colaton Raleigh cups. Below the bowl the depressed knob, of which the projection is slight as on the Deane cup, is enriched with a close design of fruit and leaves. Immediately under this is a narrow recessed moulding with a ribbed design, while a plain projecting convex band masks the juncture with the stem. This is embossed with a joined series of raised and flat cartouches arranged alternately, the flat ones being of greater length than the raised ones. They are all on a matted ground. The remainder of the stem is occupied with a slightly concave band with triple broken line design, a broader diamond repoussé band, and a narrow concave moulding. The foot, as usual with this type of cup, consists of two clearly defined sections. The first resembles the main cartouche work on the stem, but here it is the raised lobes that are the longer. They are all on a matted ground. The second section, divided from the first by a plain projecting moulding, consists of a concave border of fruit and foliage. The base-plate is of the usual torus shape.

There remains to describe the interior of the bowl. Like those of the Deane and Kremlin cups, it contains a profile of the head and shoulders of a warrior, but in the present

case he looks to his right, while part of his studded-edged shield protects his left shoulder. The profile is set in a plain double frame, with an outer one enclosing a triple broken line design. The remainder of the bowl is left plain.

Height, $4\frac{7}{8}$ in. Diameter of bowl, 6 in. Diameter of foot, $4\frac{1}{2}$ in. London hall-marks for 1559-60. The maker's mark is far from clear. It is in monogram form and has been variously read as WG, WD, and (by Oman) as SMP.

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E. C. Hopper, "Church Plate in Suffolk," *Proc. Suffolk Inst. of Arch. and Nat. Hist.* Vol. IX, 1897 p. 186 with Pl. The Deanery of Loes, in which Charsfield, St. Peter, is included, was undertaken by Rev. A. W. Van Den Bergh. *Silver Treasures from English Churches*, Christie's, 1955, No. 23.

THE COLATON RALEIGH CUP, DEVONSHIRE, c. 1560

(Fig. II and III)

This parcel-gilt cup was given to the church of Colaton Raleigh by the Rev. Charles Littleton, Dean of Exeter, in 1749, a note in the Parish Register confirming the gift and adding that it "formerly belonged to St. Michael's Chapel within the Deanery House to the Church of Colaton Rawleigh for the use of the Parishioners in the administration of the Holy Sacrament of the Lord's Supper" In 1944 the Chancellor granted a Faculty for its sale. After being offered to various museums without result, it was sold privately for £1,050 in July, 1944, in Edgbaston, Birmingham. Through a complete misunderstanding of the type of cup with which he was dealing, and unjustifiable presumptions, the early notices by Dr. Brushfield are of little value and should be largely disregarded. It was, moreover, somewhat surprising to find that Preb. Chanter completely overlooked the maker's mark, faint and rather broken though it was. From the files

TUDOR FONT-SHAPED CUPS



Fig. II. The Colaton Raleigh Cup. Parcel-gilt.
Courtesy Messrs. Wm. Bruford and Son, Exeter.

of Messrs. Wm. Bruford & Son Ltd., of Exeter, it would appear that it was the late Mr. A. Anable who first recognised it as the work of Richard Hilliard (1518/19-1594) whose eldest son, Nicholas, was the famous Limner to Elizabeth I and James I.

This attribution has been confirmed by the Curator of the Exeter Museum. It is of particular interest to note that in 1577 Nicholas Hilliard painted two companion miniatures, which were once enclosed in the lid of a snuff-box, one of his father at the age of 58, and the other of himself at the age of 30. Both are now in the Victoria and Albert Museum, and are described and reproduced in *Nicholas Hilliard and Isaac Oliver, V. & A., 1947, Nos. 13 & 14*. This pamphlet contains much valuable information and an excellent bibliography. Turning now to the date of the cup, in the absence of a date-letter we have the working life of Richard Hilliard to consider—he was probably at his height about 1560—and the style of the work as compared with similar cups. As we have noticed, the compressed knob, or convex collar, together with the two-staged splayed foot was first seen in the Deane cup of 1551. Both the Kremlin cup of 1557 and the Charsfield cup of 1559 have the same main features, the chief difference being that in their case the bowl is shallower and in place of the inscription we have the running floral arabesque. All three have the profile of a helmeted warrior engraved in the base of their bowls.

The present cup is more closely akin to the Charsfield, for besides the knob and the splayed foot, they have the same type of recessed moulding below the collar, the same projecting moulding at the top of the stem, while similar elongated cartouches figure on the stems of both pieces. In the Colaton Raleigh cup, however, the profile of the warrior has been abandoned, and in its place we find an engraving of the arms of the Deans of Exeter, a stag's head caboshed, but without the cross *patée fitchée* between the antlers, by which the arms are correctly differentiated. Each side of the animal's head are the initials G and D. These are said to stand for Gregory Dodds who was Dean from 1560 to 1570. All the evidence, then, points to the date c. 1560 as being the nearest we can reasonably expect to get, and we can regard the Colaton Raleigh cup as the last of that particular type. It should be realised, moreover, that the arms of the



Fig. III. The interior of the Colaton Raleigh Cup, with the engraved arms of the Deans of Exeter.

Courtesy Messrs. Wm. Bruford and Son, Exeter.

Deans of Exeter were probably added only when the cup was adapted to the service of the church, and may even have replaced the profile of a warrior, as still remains on other cups of the type. The stem and foot need a little further description. The convex collar is decorated with alternate gadroons and imbrications which are repeated on the stem where the length of the gadroons warrants their description as cartouches. It would appear that the stem has been slightly shortened at some time, or else the solder fixing it to the collar has come away and not been properly repaired, because the upper ends of the cartouches cannot be seen, nor can we see the pricked ground which shows below. We can see how it should appear by comparing the stem of the Charsfield cup. Immediately below the stem the recessed decoration comes again, below which is an imbricated convex collar. The upper part of the foot has gadroons with joining strap-work on a punched ground, while the lower part consists of a slightly concave moulding decorated with a closely entwined pattern—partly floral. The base-plate is of the usual plain torus shape.

Height $4\frac{7}{8}$ in. Diameter of bowl, 6 in. Diameter of foot, $4\frac{3}{8}$ in. Depth of bowl, 1 in. No hall-marks. Maker's mark: RH conjoined (as in Jackson, *Marks*, p. 331) for Richard Hilliard.

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THE BLENERHASSET AND PETERSON SILVER-GILT CUPS, 1561-2 and c. 1576.

(Figs. IV and V)

The two Blenerhasset cups and that made by Peter Peterson are taken together for several reasons. In the first place, except for the inscriptions and trifling differences, they are identical in design—in fact they probably form a "set," as will be explained later. Secondly, their history is so inter-



Fig. IV. The Blenerhasset Cup. Silver-gilt. One of a pair.
Courtesy of the Norwich Council.

mingled that it would be almost impossible to consider them separately, and lastly, they are all Elizabethan cups. Before attempting to solve the mystery connected with the Peterson cup, we shall give a brief description which applies to all three. The sides of the shallow bowl are engraved with a legend in cusped capitals on a diagonally hatched ground. On the Blenerhasset cups it reads: AL MI TRVST IS IN GOD, and on the Peterson cup: THE + MOST + HERE + OF + IS + DVNE + BY + PETER + PETERSON. A moulded rib masks the juncture of the sides with the rounded base of the bowl. Immediately under the bowl is a compressed knob, or convex collar, embossed with flattened lobes alternating with decorative strap-work. Below is a recessed band, ribbed in the Blenerhasset cups, but chased with a running floral design in the Peterson cup. The same difference is to be noticed in the narrow collar which projects below. The stem is of massive baluster shape—a new departure with font-shaped cups—chased with broad conventional leaves of acanthus type, and rests on a concave band chased with ovoids, or water-leaves. The domical foot is embossed with lobes, or elongated gadroons, the general design matching that on the knob under the bowl. The base-moulding is concave, with leaves on the Blenerhasset cups, and floral sprays on the Peterson cup. The base-plate is of the usual torus shape. Height, $5\frac{3}{4}$ in. Diameter of the bowl, $6\frac{3}{4}$ in.

Blenerhasset cups:—London hall-marks for 1561-2. Maker's mark, a covered cup in a shaped shield, as in Jackson, *Marks*, p. 96 line 16, who quotes a 1548 communion cup at St. Lawrence Jewry (E. Freshfield, *Communion Plate of the Churches in the City of London*, 1894, p. 55). Inside the bowls are engraved the arms of Blenerhasset with four other coats, and above the words: "John Bleuer Hassett."

Peterson cup:—Norwich hall-mark, castle over lion. No date-letter. Maker's mark, orb and cross in a shaped shield. In the bottom of the bowl are engraved the City arms.

The weights of the above will be discussed later.

As anybody interested in Norwich plate is well aware, the marks present many queries which have not as yet been

answered satisfactorily. While it is not proposed to go into this intricate matter here, we shall, however, attempt to clear up some of the mystery connected with the Peterson cup. It has been generally agreed that its history is explained by an entry in the Assembly Book for September 21st, 1574, where it is stated that Peterson was discharged from "berying the office of Shrevaltie . . . for the w^{ch} dispensacon the same Peter Peterson have agreed to geve one standing cuppe gylte of the weight of XV oz. and XL^{li} in money, to be payed in form following, viz, XX^{li} between this and the purificacon of O^R Lady next; X^{li} at Michelmas next after that, and the other X^{li} that tyme twelvemonths."

It has been assumed that the cup now in possession of the Corporation is the one referred to above, and in consequence has been given the name of the "Ransom" cup, in spite of the fact that it weighs just over double the weight mentioned in the 1574 entry. Various suggestions have been made to account for this curious discrepancy, but none are convincing and, moreover, lack all proof. Recent researches undertaken on our behalf by Mr. George J. Levine, a member of the Norwich Museums Committee and an expert on Norwich silver, have shed fresh light on the subject. He has come across a document among the City archives which shows that Peterson actually *did* make a cup of approximately the weight mentioned in the 1574 entry. It is an undated Elizabethan inventory of the City plate. Among the items listed is:—A boll all gylte conteynyng xvj oz. while in the margin opposite is:—

Of the gyfte of Peter Peterson Chamblyne of ye Cittie.

The two Blenerhasset cups are also in the inventory as:—

A boll all gylte conteynyng xxxiiij oz q^{rt}.

A boll all gylte conteynyng xxij oz.

while in the margin opposite is:—

Of the gyfte of John Blenerhasset Esquyre.

Two points now become clear. Firstly, that Peterson made a cup—the *real* "Ransom" cup—in accordance with the agreement of 1574, but when completed it actually weighed one ounce more than had been stipulated. Secondly, that something must have happened to one of the Blenerhasset cups to account for the difference of $11\frac{1}{4}$ oz. in their weights. We shall deal with both these points in detail. As noted above, Peterson also had to make a cash payment of £40, which would be accepted in three instalments. He preferred, however, to discharge the debt in two payments of £20 each. The record of these payments appears in the Clavor's accounts (the Clavor was the Keeper of the Keys of the City chest). The first entry, under June, 1574, reads:—

Rec^d of Peter Peterson in parte paym^t of XL^{li} that he agried to paye for the Redemcion of all offices besydes the office of Chambeyeyn . . . XX^{li}.

while the second entry, under June, 1575, reads:—

Receyved of Peter Peterson chamblyn of the Cittie in full discharge of souche dett as was owyng from hym to the Cittie by too severall bills as in the Fote of the laste accompte maye appere . . . XX^{li}.

It is, perhaps, unnecessary to point out that in the first entry the word "besydes" means "other than" or "except" (see *OED*, s.v. B3). Now although we do not know for certain when Peterson finished and presented his 16 oz. "Ransom" cup to the Corporation, we can safely conclude that it was probably late in 1574 or early in 1575. Nor do we know its shape and decoration, or whether it was made to match the two existing Blenerhasset cups. This, however, might well have been the case because there were three chief officials—the Mayor and two Sheriffs—but only two cups. There is no mention of the gifts of the Blenerhasset cups in the City records, but the donor must have presented them

in 1561—the date they actually bear—after he had been sworn a Freeman and Steward of the City on January 14th of that year (Mayor's Court Book, 14 Jan. 4 Eliz.). The Peterson cup would obviously satisfy the need for a Mayoral cup, but there was just one snag—it only weighed 16 oz. while the other two cups, doubtless allotted to the two Sheriffs, each weighed over 25 oz.

At this point the mystery deepens, for soon after the Elizabethan inventory (considered at Norwich to be c. 1574/5) had been made, the "Ransom" cup, together with certain other lesser items, disappeared without trace! There is no record of any theft or exchange of plate. Then, suddenly, another cup appears bearing Peterson's mark, but this time it weighs 31 oz. 2 dwt. and so takes pride of place above the Blenerhasset cups. We may imagine that Mayoral dignity was now satisfied. This "New" cup, as we might call it to distinguish it from the 16 oz. "Ransom" cup, is the one which still belongs to the Corporation of the City of Norwich, and which is illustrated in our Fig. 00. Unfortunately it bears no date-letter, showing that it has been made after 1574-5, for so far as is known, this was the last year to have a date-letter—a capital K in a square shield—until 1624. Much more research is needed on the crowned rose mark before we can definitely accept the mounted coco-nut cup, bearing the letter R, at the V. & A. as of Norwich workmanship.

To what date, then, can we assign this "New" Peterson cup? If, as seems probable, the "Ransom" cup had been made in 1574-5 (in which case it would have had K as a date-letter) it would not be long before it was realised that it was too small for Mayoral use, and the sooner matters were put right the better. We shall probably not be far out if we conclude that the "New" cup was made in 1576 or 1577. In 1578 Elizabeth I visited Norwich, while plague devastated the city for nearly two years after that. But what happened to the "Ransom" cup? We suggest¹ that it was melted down, together with any "old-fashioned" or broken plate and so provided sufficient silver for a much heavier cup. We know, only too well, how prevalent such a practice was—with Corporation, University and private plate alike. This would account for the sudden disappearance of the "Ransom" cup and other items missing from the Elizabethan inventory². The "New" cup weighed just over 31 oz. and if it incorporated Peterson's 16 oz. "Ransom" cup, he could say in all truth "The most hereof is done by Peter Peterson," and the real meaning of the inscription would at last be explained. Incidentally, the word "Done" can mean either "made," "bestowed," or "paid" (*OED*, s.v. B4b). Either reading could apply here, for although he had made the whole cup he had been personally responsible for "most" of it—the original 16 oz. "Ransom" cup.

Turning now to the 11½ oz. difference of weight between the two Blenerhasset cups noticed in the Elizabethan inventory, the explanation is to be found in the Chamberlain's accounts of 1583 in which is an item of £9.4.9 paid to George Fenne, who was master of the Goldsmiths Craft with Peter Peterson in 1587, for eleven ounces of silver added to the cups and for "amending and guylding the same." Mr. Levine has made a close examination of the cups and has come to the conclusion that part of one foot has been replaced, and this may well account for the early difference in weight and for Fenne's repairs.

The vexed question of Peterson's marks cannot be discussed here, but there are reasons for the belief that he had only one mark—the orb and cross—and that the "sun-in-splendour" mark, which is nearly always found "graven" and not punched, was a badge—perhaps even a pictorial rebus



Fig. V. The 'New' Peterson Cup. Silver-gilt.
Courtesy of the Norwich Council.

for "Peter-sun," used on work not actually made by the master.

NOTES:

¹ This suggestion, subsequently developed, was first made to us in course of conversation on the subject by Mr. A. G. Grimwade of Christie's.

² At the same time there were cases in which important pieces disappeared, and no explanation was ever given. The most glaring example was the splendid rose-water bowl and ewer given to the City by Archbishop Parker in 1572. Not only could it never be alienated without the consent of the Masters of Trinity Hall and Corpus Christi College, Cambridge, but the Corporation gave a bond that if it was lost or stolen it would be at once replaced at their own cost (see W. T. Bently, *Norfolk Arch.*, Vol. XV, 1903, pp. 227-232). Actually, it was not replaced until 1904 when the retiring Mayor, Mr. Gurney Buxton, presented the City with a replica made by Theodore Rossi.

REFERENCES:

History and Description of the Insignia and Plate belonging to the Mayor, Aldermen and Citizens of the City of Norwich, Norwich, 1890; C. R. Manning, "The Will and Codicil of Peter Peterson, citizen and goldsmith of Norwich, 1603," *Norfolk Archaeology*, Vol. XI, 1892, pp. 259-302; L. Jewitt and W. H. St. John Hope, *Corporation Plate*, Vol. II, 1895, pp. 189, 190; L. Willoughby, *Connoisseur*, March, 1907, pp. 190, 194; C. J. Jackson, *History*, 1911, pp. 694, 5 with fig. 904; ditto *Marks*, 1921, pp. 300-321, especially pp. 307-311; *Guide to the Regalia & Plate of the Corporation of the City of Norwich*, Norwich, 1939; Thomas Wake, "Silver by Norwich Craftsmen" *Apollo*, Aug., pp. 40, 1, Sept. pp. 60-2, 66, 1944; and Charles Oman, *English Church Plate*, 1957, p. 196 note 1.

OTHER CUPS

So far as silver font-cups are concerned those at Norwich complete the list of recorded examples, except for a late copy, based in the Sandwich and Wymeswold cups, made in 1694 at St. John the Baptist church, Plumpton, Northants. The measurements, as given by C. A. Markham, *Church Plate of the County of Northampton*, 1894, p. 242, are:—Weight, 3 oz. 10 dwt.; height, 3 in.; diam. of bowl, 4½ in.; diam. of foot 3½ in.; height of stem 2 in. Maker's mark: AR in a plain shield. Round the bowl is engraved: The Gift of H^{MA} to the Communion Table of Plumpton 1694. The initials stand for Horatio and Anne Moore, who also



Fig. VI. The Latten Cup. Formerly gilt.
Courtesy Victoria and Albert Museum.

presented a silver bread holder of c. 1693. Moore had been lord of the Manor since 1681.

Mention might also be made of the font-shaped cup made of latten from the Croft Lyons Bequest at the Victoria and Albert Museum (Fig. VI). It had been exhibited by Lt. Col. Croft Lyons at the Society of Antiquaries (*Proc.* Vol. XXII, 1909, pp. 506, 7) when it was dated as of the first half of the XVIth century—now dated as c. 1510. It is quite plain, the only point in which it differs from the early cups we have described being the convex moulding between the stem and the foot. It bears the following inscription:

✠ NOLI ♦ INEBRIARI ♦ VINO ♦ IN ♦ QUO ♦ EST ♦ LV^XVRIA.

i.e. "Be not drunk with wine, wherein is excess," *Ephes.* v.18. It is a large cup, being $5\frac{7}{16}$ in. high and $5\frac{7}{8}$ in. diameter. There are traces of gilding outside the cup, and of tinning and gilding inside. According to the "Ordinances of the Goldsmiths" passed in 1370 it was decreed "That no one shall make a hanap of copper or latten gilt. That no-one shall gild any work of copper or latten, nor set real stones therein, except for church ornaments." Later references to this abuse, prove that the attempts of the Goldsmiths' Company to protect the public were not entirely successful.

CONCLUSION

There remains to consider for what purpose the font-shaped cups were made. As we have seen, they were in vogue from about 1500 to 1576, and so form a definite type fashionable throughout most of the Tudor period. Gradually they fell into disuse, in some cases being presented to the local church, and doubtless in other cases being melted down to reappear as more "modern" types of drinking vessels. The tankard, for instance, had made its appearance about 1570 and was rapidly gaining in popularity. The two chief characteristics of the type are the vertical sides and the shallowness of the bowl. It has been suggested that it is possible that the vertical sides owe their origin to the section of an ivory tusk. As to the shallowness of the bowl, we should consider the

results produced by it. In the first place by spreading the wine over a shallow surface it enables it to be much more translucent, thus any "foreign body" would at once be visible. In the second place it would act as a kind of wine-taster for the clarity or depth of the wine could be at once ascertained. It might be regarded, then, as a relic of the assay cup, for old drinking customs die hard, and are still closely observed at many City and University banquets. In the time of Edward IV the elaborate ceremonies connected with the assay were at their height, and the wine was tasted in the lid of the cup itself. In Tudor times a small, and entirely separate, cup was used for the purpose, and although Elizabeth I had twenty such cups, they appear to have been going out of general use, except as forming part of traditional ceremony. It is possible, then, that these shallow cups may preserve the memory of days when careless drinking was a very real danger. But even so it is difficult to regard them in any other light than as Grace cups, so-called, used by the Lord or Master of the house for the drinking of healths, pledging and toasting.

CORRECTIONS

The Deane Cup, Hants, 1551-2

Since Part II appeared Miss Ellis-Jones of Oakley Hall has kindly continued her research on the Wither family, with the result that it is now certain that George Wither had nothing whatever to do with the cup. It was apparently brought into the family by Agnes, wife of the second George, son of Gilbert Wither. She possessed a quantity of plate among which was a "guilt wyn bowl", which was just how the font-shaped cup would be described. This heirloom she left to Joan, her niece-by-marriage. Joan's husband, George Wither of Winchester, left it to her daughter Mary who in turn left it to her cousin Charles who subsequently married Dorothy of the inscription.

Two misprints should be noted. For Merrydown read Manydown, and for Wolton St. Laurence read Wooton St. Lawrence.

HILDBURGH MEMORIAL EXHIBITION AT THE VICTORIA AND ALBERT MUSEUM

Until the end of March an exhibition of the finest pieces from the collections of the late Dr. W. L. Hildburgh, F.S.A., one of the museum's most munificent benefactors, will be on view in the Recent Acquisitions Court. Sculpture was perhaps the chief of Dr. Hildburgh's interests, but his collection of European metalwork is also of the first importance and fills about half of this exhibition.



The Aldobrandini Dish (detail). Silver-gilt. With a figure of the Emperor Domitian and decorated with scenes from his life. Augsburg, c. 1580.

CERAMIC CAUSERIE

EAST AND WEST

XVIIIth century Oriental porcelain that received all or some of its decoration upon arrival in Europe is nowadays as rare as any other porcelain of the period. Much of it is recognised only by those with trained eyes, but the more obvious "clobbered" blue-and-white can rarely be mistaken even by a novice. The popularity of the latter can be gauged by the fact that this wretchedest of makeshift decorations was actually copied on English wares during the Victorian period; the copyists going so far as to imitate the pseudo-Chinese characters with which the "clobberer" had marked his handiwork beneath the base.

Little or nothing is known about the men who were responsible for any of this added decoration. Not all of it is as ugly as the Nankin to which overglaze colours were added without regard to the Oriental pattern already painted in the East, and the Chelsea-decorated and German *hausmaler*-decorated early XVIIIth century wares have both charm and interest. The practice dates from at least the early years of the XVIIIth century, and may well be continuing somewhere in obscurity at the present time.

In her entertaining *Journals*, published in two volumes in 1911, Lady Charlotte Schreiber records the purchases by her husband, distinguished throughout the book by his initials, of some unusual examples of these wares.

The story began in Brussels on October 14, 1874:

"This morning we began our chasse at Marynen's, where we were tempted to invest in some Oriental plates, with humorous figures and inscriptions in Dutch. C.S. thinks more highly of them than I do. They are doubtless curious and might be cared for in Holland, but they have no art value, and do not harmonise much with our Collection. This was C.S.'s purchase."

Two days later, in Rotterdam, a further specimen was acquired:

"Van Minden was at his warehouse so we followed him there, and having brought away a shell tea-pot, we returned with him to the shop. He had put aside for us since the summer, two Oriental plates, painted with a figure of George II on horseback, brandishing his sword over a prostrate wounded foe. They are inscribed with his name, are highly gilt and enamelled, and are very curious and effective. We bought one of them, for which we paid dear, £7.7. He had obtained this from a "Prediger" (Minister), of whom he could not recall the name . . ."

Lady Charlotte and her husband were not completely happy about their purchase, and shortly afterwards, on November 2nd, while staying at the Hague, they took the train to Amsterdam for the day. There, she records:

"C.S. took the George II plate and the Oriental plates bought in Brussels for Speyer's opinion of them. After much cogitating over them Speyer gave the opinion that the George II plate was painted after a print in Holland. He was inclined to think the same of the others . . . but wherever done, he considered them all very curious. He told us there was a man (a Frenchman) named Pierot, who lived in Holland some 60 or more years ago, whose occupation it was to redecorate the white, and blue and white, Oriental china which came over there; and he said that quantities of Oriental china came to Holland as ballast. Our George II is done upon an Oriental blue and white plate, but when, or where, or by whom, the figure was put on we have no means of knowing."

Two of the Brussels plates, with figures of Dutchmen on them, are illustrated in Vol. I (opposite page 320) of Lady Charlotte's book. A plate painted with an equestrian figure and inscribed on the back "George II," in the British Museum, is illustrated in *Chinese Export Art*, by Margaret Jourdain and R. Soame Jenyns (1950). There is a similar plate in the Victoria and Albert Museum. This latter book shows several other pieces of Oriental china decorated in Germany, Italy and Holland, and mentions the fact that "in 1755 Gerrit van der Kaade opened a shop exclusively for the sale of Dutch enamelled Oriental porcelain, and it was from this and similar shops that factory owners recruited enamellers."

Finally, in a further entry in her Journal, Lady Charlotte wrote: "We have now ascertained, without doubt, that the George II plate was decorated in Holland. They say that the



An XVIIIth century Chinese tea-jar decorated in England with figures in a landscape. Ht. 4½ in.
See: *East and West*.

MOL factory did much in this way in former times." She was referring to the Oude Loosdrecht factory, owned by a pastor named Johannes de Mol, whose three-letter surname was used as a mark. On the death of de Mol in 1782, the concern was sold to a company and the business removed to new premises at Amstel, near Amsterdam.

MILAN PORCELAIN

In 1705 was published a three-volume work entitled, descriptively and at length: *The Philosophical Transactions and Collections, to the end of the Year 1700. Abridg'd and Dispos'd under General Heads . . .* by John Lowthorp. It reprints and re-arranges a large number of the papers read to the members of the Royal Society which had been published, in the first instance, in the *Philosophical Transactions*. A short paragraph printed in Volume II, Part II, Chapter IV, is of some interest to students of ceramics, and reads:

"An Imitation of China Dishes; by . . . S. Septalio, a Canon in Milan, hath the Secret of making as good Porcelaine as is made in China it self, and Transparent."

This morsel of information from an anonymous reporter was, perhaps, ill-founded gossip but quite possibly had a basis of fact. Whatever may have been the secret in the possession of the worthy Canon Septalio, he does not seem to have translated his knowledge into action. There is no record of a manufactory of porcelain in Milan before the middle of the XVIIIth century.

JOSIAH JOURNALIST

A love of the old should not prejudice against the new, but one may query what Josiah I might have commented on seeing a new house journal named *Wedgwood Review*. Although an unimaginable occurrence in his day, there is little doubt that the man who "converted a rude and inconsiderable Manufactory into an elegant Art" would have approved of this XXth century development in business relations. It contains items of interest to both present and future collectors of the ware.

Geoffrey Wills

NOTES FROM PARIS AND LONDON

By JEAN YVES MOCK

JUAN GRIS, A RETROSPECTIVE EXHIBITION, AT THE MARLBOROUGH GALLERY

ON the occasion of the 50th anniversary of the activities of Daniel H. Kahnweiler in the world of art, the Marlborough Gallery has gathered together the most important collection of paintings by Juan Gris ever assembled in England. Juan Gris, like Picasso was Spanish. After studying at the Escuela de Artes y Manufacturas of Madrid for several years, he very soon gave up his scientific studies, and began to study drawing, and then painting. He made his living by drawing cartoons, first in Madrid, and then in Paris where he arrived in 1906. The growing fame of Picasso led him to take up quarters in the Rue Ravignan where he lived in the famous Bateau Lavoir. In 1922 he moved to Boulogne-sur-Seine and died there in 1927.

It was in 1907 that Kahnweiler met Gris for the first time, just after Kahnweiler had left London for Paris to become an art dealer. He first met Picasso, and in a few days became his friend and admirer. Juan Gris' first contact with contemporary painting was made through Picasso. Gris arrived at the birth, so to speak, of Cubism—1907, when Picasso painted *Les Femmes d'Alger*. By 1911, Gris had completely abandoned his cartoons and devoted himself to painting, under the influence of Picasso. He spent the summer of 1911 at Ceret with Picasso and Braque, and one of the first paintings he exhibited was a portrait of Picasso in analytical style. When Gris first exhibited his work, Cubism was of course well-advanced, and Analytical Cubism was at its height, and as Henry Clifford has pointed out, he was able to profit to a certain extent from the achievements of his predecessors. His Analytical paintings were few in number, but they caught the eye of Kahnweiler who thereupon made a contract to buy all Gris' work. Kahnweiler thus became his chief backer and so continued until the painter's death.

What did Gris bring to Cubism? He brought his sense of rigour, of discretion, of clarity, his sense of composition and order. Indeed it was perhaps he who oriented Cubism



Fig. I. JUAN GRIS. Guitare et Compotier, 1926.
28 3/4 x 23 3/4 in.

Marlborough Fine Art Ltd.



Fig. II. JUAN GRIS. Guitare, Pommes, et Carafe, 1926.
18 x 21 3/4 in.

Marlborough Fine Art Ltd.

towards its next phase, that of Synthetic Cubism which began about 1914. Unlike Picasso and Braque, who used colour only to translate the particular tone of the objects represented or to render an impression of *matière*, Gris delighted in fresh and bright colour. When Gris uses in his paintings the various techniques developed by Picasso and Braque (*trompe-l'oeil*, nails, pasted wallpaper, bits of newspaper) they are used to act on the disposition of the surfaces (as later in Schwitters), and not as a foil to the illusion of perspective, as often in Braque. His *collages* of 1914 are characterized not only by his habitual synthesis of abstraction and reality, but by a lyricism which is generally absent from his paintings.

About his paintings Gris has written the well-known words: "Cézanne turns a bottle into a cylinder, but I begin with a cylinder and create an individual of a special type; I make a bottle—a particular bottle out of a cylinder . . . I try to make concrete that which is abstract. I proceed from the general to the particular, by which I mean that I start with an abstraction in order to arrive at a true fact. Mine is an art of synthesis, of deduction." And indeed no paintings are as solidly constructed as those of Gris. Each element of the painting is integrated in the composition, forming a unified whole.

The last works of Juan Gris, dated 1926-1927, were found by Kahnweiler in his atelier after the death of the painter. They were exhibited for the first time in Paris only a few months ago, at the Galerie Louise Leiris. Some of them are included in this retrospective. Among them is the *Guitare et Compotier* (Fig. I) whose dovetailed angularities recreate the objects represented in what Gris called "flat coloured architecture." In some of his last pictures, *Les Bananes*, for example, he abandons his geometric rigour for a certain liberty, a certain roundness which enhances the balance of austerity and tenderness in his work.

Of the great painters of the Cubist generation, Juan Gris died the first, over thirty years ago. His work does not have the scope of Picasso's. He was not, like Picasso, a prodigious well of invention, never running dry, never saturated. But he led Cubism to its culmination, and he was able to give us, with the aid of a few pieces of fruit, a pipe, and a guitar the most beautiful images of serenity in our time. Braque has often been compared with Chardin; to my mind, if there is a Chardin of the XXth century, it is certainly Juan Gris.

RECENT PAINTINGS BY MICHAEL WISHART AT THE REDFERN GALLERY

Michael Wishart's second exhibition is composed largely of a series of views of the Camargue. He is a young painter



Fig. III. MICHAEL WISHART. Butterfly on the Crau.
Redfern Gallery.

who was singled out and encouraged several years ago by Graham Sutherland. One can see in these paintings what it was that interested Sutherland. There is in Wishart's work the same sort of romantic view of nature as in Sutherland, as well as a stylisation of form which gives to natural objects a life of their own. Michael Wishart offers us a personal and poetic description of the Camargue in paintings which are imbued with a slightly distant, pleasantly old-fashioned allusiveness. He nevertheless recreates with great exactitude that feeling of misty heat in the yellowish light of a January afternoon which is so typical of the Camargue. The flatness of the colours and the charm of the arabesques translate a poetic and topographical climate. All in all, a very pleasant if unexciting exhibition.

The Spanish landscapes of Robert Parkinson are slight but skilful. The gouaches of Rowland Suddaby, who is at his best a kind of northern Dunoyer de Segonzac, and a selection of lithographs and posters by Picasso complete the exhibition.

EXPLORATION OF FORM AT TOOTH'S

Lawrence Alloway has gathered together at Tooth's the works of five painters in an attempt to post us on recent formal developments in painting. Last year, Appel, Sam Francis, Paul Jenkins, Dubuffet, and Riopelle were included in the exhibition "Exploration of Paint." Riopelle, Appel, and Jenkins, plus Calliannis, Borduas, and Stubbing were represented in a later exhibition, "Recent Developments in Paint," at the same gallery. Now, Hantai, Jorn, Tapiés, Guitté, and Turnbull are represented in "Exploration of Form." The title of this exhibition may well mislead. If one thinks of the works we have already seen at Tooth's alone, these paintings seem very discreet. Most of the works exhibited follow the abstract expressionist or neo-figurative line. One sees no real exploration that might lead away from the beaten paths. There is nothing so advanced as Kemeny (whose recent exhibition in Paris was reported in these columns last month) or as Fautrier, who since 1928 has painted what has since been called informal figuration, and whose work has been rifled by numerous would-be imitators who have been able neither to capture his marvellous spontaneity, nor to add anything of their own.

In this exhibition Hantai (a sometime pupil of the little Surrealist seminary) presents us with a painterly version of Mathieu's arabesques, but accompanies it with a debasement of their calligraphic elegance. Jorn, who with his seven paintings occupies the lion's share of the exhibition, seems to have been a considerable influence on Appel and Baj. His painting is largely involved in suggesting various emotions, particularly fear and anxiety. But his neo-expressionist sentimentality detracts from the manifest quality of his pictorial intuitions. Appel, although presumably influenced by Jorn, has been able in some of his compositions and especially in his astonishingly vigorous portraits to strip away the facile imagery which diminishes the effect of Jorn's rhythmic and colour sense. Tapiés is the only painter in this show who brings an element of *art autre*. His graffiti of glue



Fig. IV. ASGER JORN. Le Timide Orgueilleux, 1957.
39½ x 31½ in.
Messrs. Arthur Tooth & Sons Ltd.

mixed with sand and pigment retain the imprints of his fingers. These inconsistent and free images are seen against an attractive if monotonous background.

It is to be regretted that this exhibition has not been more successful in demonstrating the variety and extent of recent formal developments. Unfortunately it has confined itself to the decorative aspects of the *tachiste* aesthetic.

ROBYN DENNY AND CHARLES CAREY AT GALLERY ONE

Robyn Denny and Charles Carey are exhibiting their recent work at Gallery One. Both are in their twenties, both just out of the Royal College of Art. Robyn Denny works in



Fig. V. ROBYN DENNY. Composition. Ceramic mosaic.
Gallery One.



Fig. VI. PEVSNER. Phoenix, 1957. Copper.
Galerie Claude Bernard.

ceramic mosaic, and Carey in stained glass. Unfortunately, however, neither departs from the canons of easel painting, and it is difficult indeed to imagine these works in an architectural setting, for which presumably they are designed. In form and colour, these rather sad works recall the muddy and flabby paintings of Dubuffet's followers. It is to be hoped that these artists, who are not without talent, will soon find a way out of this facile if unconscious up-to-the-minute academicism.

SCULPTURE AT THE GALERIE CLAUDE BERNARD

The current exhibition "Sculpture" at the Galerie Claude Bernard is both exemplary and symbolic. This gallery, one of the newest in Paris and one of the largest, is also one of the most sympathetic. It is the only gallery that has attempted to display the whole development of sculpture during the last fifty years. The exhibition is exemplary, then, by the first-rate quality of the works selected; it forms a unified whole; there is nothing here of the winter-garden anthology. The exhibition is symbolic also of the public's weariness of the over-production of young painters who too often are occupied in painting abstract pictures for journalists: symbolic, too, of the reawakened interest in the place of sculpture in contemporary art. For two centuries, with several exceptions, sculpture had pursued what Malraux called its dialogue with the past. For two centuries it has limped along behind painting. Who is a Houdon next to a Watteau, a Canova beside a David, a Rude beside a Delacroix? Even the sculptures of Daumier, Degas, Renoir, or Matisse are but the admirable complement to a pictorial *oeuvre*. It is with Rodin that the situation alters. And this exhibition begins in the wake of Rodin's achievement. All the tendencies, the trends, the influences, the researches of modern sculptures are marvellously set forth in the 64 odd works shown, and the richness of contemporary sculpture is here made plain. Bronze, cut-metal, wood, marble, the possibilities of the soldering iron, plastics—all the various materials and techniques which contribute to the plenitude and variety of contemporary sculpture are displayed. One would like to mention all 64 of the

sculptors here represented—the *Phoenix* of Pevsner, the *Homme Cactus* of Gonzalez, the *Tête d'Enfant* of Brancusi, the *Cheval* of Duchamp-Villon, the bronze relief of Arp, the *Composition* of Gabo, the *Tête d'Agneau* of Picasso, the *Nude Face* of Giacometti. All these are not, however, seen as isolated masterpieces. Thanks to the works of César, Signori, Moore, Chadwick, Martin, Penalba, Hajdu, Mortensen, H. G. Adams, and many others, they appear in true perspective, standing out as high points in the rebirth of sculpture to a place of importance in contemporary art.

REICHEL AT THE GALERIE ROQUE

Reichel was born at Wurzburg in 1892. He studied briefly with Hans Hoffman and met Rilke in 1918, and Klee, and Kandinsky at Weimar in 1924. He arrived in Paris in 1928 where his work was encouraged by Jeanne Bucher who continued to exhibit his pictures until her death. The gouaches and watercolours exhibited have been chosen from among his complete *oeuvre* to date. If at one time his paintings manifested a certain affinity with those of Klee, it was due more to their similar musical and poetic sensibility, than to any direct influence. As Hertha Wescher has remarked, Reichel soon freed himself from the accentuation of constructivist tendencies cultivated by the Bauhaus school. In any case, his choice of watercolour as a medium, with all its fluidity and transparency, was to orient his work in a different direction.

In his compositions unity of effect is not obscured by the richness of nuance. The delicacy of colour, the subtly graduated and superimposed tones, the ease with which line and colour form a unified composition, all mutually interact. Behind his rational and instinctive simplification of space one catches sight of fleeting figurative suggestions whose simplicity and ambiguity provide many possible meanings.

PAUPART AT THE GALERIE ROR VOLMAR

The Galerie Ror Volmar is now exhibiting paintings by Marian Paupart. Many of them are attractive; all are animated by a lively decorative sense, and their richness of colour and fineness of line place Paupart among the more promising painters of the Nouvelle Ecole de Paris.



Fig. VII. REICHEL. Composition No. 23, 1956.
Watercolour. 36 x 26 cms.

NEWS and VIEWS from NEW YORK

By MARVIN D. SCHWARTZ

KOREAN ART AT THE METROPOLITAN MUSEUM

AS an expression of gratitude to the United States, the government of South Korea has sponsored an exhibition of Korean art that is touring the country. The installation at the Metropolitan Museum is a striking combination of unusual lighting and brilliant colour. The exhibition is a comprehensive cross-section of all that is available in South Korea, ranging in date from 200 B.C. to the beginning of this century. In spite of continuous foreign influence and the occasional conquests, Korean art has remained distinctive and different from that of either China or Japan. The earliest material, excavated from tombs in the North of Korea, is a group of gold jewellery and ceramics that has a primitive quality of great charm. Several large crowns with numerous shimmering pieces hanging from the main circlets are evidence of the skill of the goldsmith. Unusual pottery vessels in the form of warriors on horseback have a simplicity that gives them strength. The few large-scale statues made under Buddhist influence show a grace related to all Buddhist art which in Korea has a consistent simplicity that heightens the importance of each fold. The statue of the Bodhisattva Maitreya (Fig. I), the Buddha-to-be of the next world cycle, in gilt bronze, was made in the Old Silla Dynasty (VI-VIIth century, A.D.) and is one of the largest surviving examples (31½ in. high) of the period. The celadons which are dated in the main before the XIVth century are superb. If one were to find fault with the show it would be with the inclusion of many late portrait paintings which seem repetitious and no more than quaint to an untrained Western eye. The greatness of the show is in uncovering the wonderful early objects whose freshness and simplicity thrill even those who know nothing about Korean art.

A CONNECTICUT MUSEUM SHOWS AT KNOEDLER

The Wadsworth Atheneum has had a benefit exhibition in the New York galleries of Knoedler's featuring a most impressive cross-section of their collection. Like a number of other museums in small American cities, the Atheneum attempts



Fig. I. Gilt bronze *Maitreya*. VI/VIIth century.
Height 31½ in.
Lent by the National Museum of Korea.



Fig. II. ORAZIO GENTILESCHI. *Judith and Holofernes*.
Courtesy Wadsworth Atheneum, Hartford.

to cover the entire field of art, from Egypt to the present day, and it does the job very well. At Knoedler's the emphasis was on painting, with some space devoted to their outstanding collection of decorative arts of the XVIIIth century. A silver-gilt centrepiece made in Augsburg in 1757 by Bernhard Heinrich Weyer is worthy of particular note because of its rarity. It is a latticework pavilion topped by a roof of scroll ornament and inhabited by musicians in exotic costumes, a genuine tour-de-force of the Rococo with condiment dishes and a music box. The paintings, a stimulating group, ranged from the XVth century to work of today, and were evidence of a policy of wise buying. The late director, A. Everett Austin, Jr., and the present head of the museum, Charles C. Cunningham, have attempted to expend their limited budget in areas of art history that are out of fashion and on moderns that have not attained the height of fashion. XVIth and XVIIth century Italian masters were acquired when there was virtually no market for them and, consequently, works of high quality were obtained for relatively little. Strozzi, Rosa, Poussin, and LeNain are among the painters represented in the collection. "Judith and Maidservant with the Head of Holofernes" by Orazio Gentileschi (Fig. II), is typical of the quality to be found. Gentileschi is one of the Caravaggisti generally neglected in recent years, but important for his period. He is a good example of a painter who combines classical idealism with the dramatic light characteristic of the Italian Baroque. This painting is thought to have been executed before 1626 when Gentileschi left Genoa for England. It is close to the painting of the same subject by the artist in The Vatican. Another highlight of the exhibit was Goya's "Gossiping Women", probably an early work done under the influence of Tiepolo who worked in Spain for some time. It is an unusually long, low rectangle filled with the figures of two reclining women. A preliminary study for Jacques Louis David's "The Lictors Bring Back to Brutus the Bodies of his Sons" in the Louvre, which was exhibited in the 1789 Salon, shows the neo-classical at its best. The examples of both the nineteenth and the twentieth century in this small selection from Hartford reflect the astuteness that prevails and serve as a reminder of the treasures there.

THE HARRY AND LYDIA WINSTON COLLECTION OF BIRMINGHAM, MICHIGAN

The outstanding collection of twentieth century art acquired by Harry and Lydia Winston is now on a tour of American museums. The collection, ever-growing and ever-changing, follows a pattern established by the Winstons. They are



Fig. III. UMBERTO BOCCIONI. *La Madre*.
Collection of Mr. and Mrs. Harry Lewis Winston.

attempting to find works of the highest quality to fulfil their objective of acquiring a cohesive group of paintings and sculpture representing the development of the XXth century vision. One of the most unusual aspects of the collection is the coverage given the Italian movement, Futurism, about the best to be found in America. Represented are paintings and sculpture by a number of the signers of the 1909 Manifesto of Futurism which attempted to revolutionize art by suggesting that artists include aspects of movement and time in their work. The movement was overshadowed in the thirties when Italian experiments were stopped and there has been little consideration given to it and its effects on the contemporary picture. Although some Futurist paintings seem a little contrived and superficial, others seem serious efforts that are prototypes for some of the more recent experiments. The bronze head by Umberto Boccioni, dated 1913 and entitled "*Madre*" (Fig. III), is curious but moving. The artist has created new planes and left out the expected ones to impart a sense of softness to hard material. One of the most thrilling aspects of the collection is its great variety. Chagall, Klee, Picasso are among the old friends that one encounters with the rare. Two Americans, Macdonald-Wright and Morgan Russell, who created a sensation in Paris in 1913 by introducing a new movement, Synchronism, and then were promptly forgotten, show their importance in the examples of their work owned by the Winstons. The choice of younger artists made by these collectors shows their adventuresome spirit and their interest in the most new and experimental work going on today. The exhibition began its tour at the Detroit Institute of Arts where a fine catalogue was published.

"NATURE IN ABSTRACTION" AT THE WHITNEY MUSEUM

The influence of nature on American abstract artists was the subject of the recent exhibition at the Whitney Museum. The objective of the show was to investigate the character of abstract vision and to determine the relation between American abstract art and nature. The exhibition included painters and sculptors of all the possible tendencies that can be referred to as abstract, from cubism to almost purely geometric non-objectivism. It was more provocative for making the spectator seek out nature in the various works than for presenting conclusive findings. In the well illustrated catalogue an essay by John I. H. Baur, the curator of the Museum, has a discussion of the results of a questionnaire sent out to the artists represented in the show. They were asked about the importance of nature in their work. From their answers Mr. Baur concluded that there were two distinctly different approaches. One group

deals with nature consciously and deliberately while the second group is involved with nature less directly. With the first group, their reasons for being abstract, since they were interested in direct statements about nature, were generally based on their desire to give the essence of some natural element rather than a specific record of an object or scene. Often the process of abstracting involves intermediate steps based on recording observations of a scene fairly realistically and then abstracting it. Georgia O'Keeffe is quoted as writing, "From experience of one kind or another shapes and colours come to me very clearly. Sometimes I start in very realistic fashion and as I go on from one painting (to) another of the same thing, it becomes simplified till it can be nothing but abstract, but for me it is my reason for painting, I suppose." The other approach is found in the more subjective art of the abstract expressionists which is created by the artist working almost automatically, driven by inner feeling that has nothing to do with what he observes. In explaining this approach Adolph Gottlieb said, "I never use Nature as a starting point, I never abstract from nature, I never consciously think of nature when I paint" He goes on to explain that in painting a picture he entitled "*Red Sky*" he concentrated on the composition abstractly with no conscious thought of sky or other natural elements. There is a general feeling among the abstract expressionists that in spite of their lack of interest in nature as a source of inspiration, their end results do show a connection with shapes and colours derived from visual experience. In some of the younger painters Baur feels that there is a tendency to be more aware of nature and to feel the challenge of attempting to express more ideas than a purely abstract vocabulary will allow. One of these younger painters is Helen Frankenthaler who uses natural images painted spontaneously with some degree of automatism. Miss Frankenthaler suggests space and air in her composition "*Blue Territory*" (Fig. IV) and includes less of the personal anguish so characteristic of the earlier group typified by Jackson Pollock.

SALE AT PARKE-BERNET GALLERIES

Wednesday evening, March 19th, will mark another of the important sales at the Parke-Bernet galleries. New York has vied with London and Paris this season for reaching new highs in prices for French painting of the late XIXth century, and this trend has caused amazement in the art world. The coming sale will feature works by Gauguin, Pissarro, and Signac, and include others by artists as varied in date as Daumier and de Stael. Matisse, Miro, Juan Gris, and Chagall are among those whose works are to be offered. The Gauguin is a painting that had been in the collection of Emil Schuffenecker, the part-time painter who worked with Gauguin at the same bank in Paris and who became one of his close friends. The painting, "*Still Life with Flowers in a Basket*," done about 1884, shows the influence of Pissarro. It is signed. The Pissarro, signed and dated 1896, is one of his delightful city scenes. It was painted in Rouen. Both are from the collection of Mrs. Henry John Heinz II of New York.



Fig. IV.
HELEN FRANKENTHALER.
Blue Territory, 1955.
Courtesy Whitney Museum
of American Art,
New York.

CURRENT SHOWS AND COMMENTS

(Continued from page 70)

clangour to the exhibition of a selection from Mr. Alan Pilkington's collection of English Water-colours and drawings which have been showing at Colnaghi's to raise funds for that most deserving charity, The Distressed Gentlefolk's Aid Association: a genteel exhibition for a genteel cause. These lovely works of art are eventually to go to Eton College which has already received many such from this benefactor. So we move in an atmosphere of those traditions and institutions reputed to anger young men whose Jeremiads inveigh so profitably against them. Never heed; let the highly paid mutterings of their wrath beat against this ivory tower, for within all is beauty, culture, and the quiet mind. Mr. Pilkington collects exquisite examples. A perfect Francis Towne "Waterfall"; Cotman's noble "Cader Idris from Barmouth Sands"; "Rochester", one of the finest of Paul Sandby's landscapes; two lovely John Robert Cozens; — but it becomes invidious to name the works and the artists.

THE FRENCH TRADITION

The French contribution to the March Exhibitions includes a showing of XXth century Masters at the Lefevre Gallery and the first London one-man show of Simon-Levy at Wildenstein's. Simon-Levy is something of a disciple of Cezanne, and paints with that influence strongly upon him and some slight further mood of Derain. The landscapes are more entirely satisfying than the figures studies (dare one say that is true also of his mentor?). Among the figures, however, I felt that the subdued "Garçon aux Bouteilles" was outstanding, with "L'Italienne" as a close second choice. Strangely for an artist who has M. Simon-Levy's enthusiasms some of the figures do not seem to emerge from their background or environment. The landscapes had that structural appeal and organisation of colour which one associates with the work of Cezanne. From a contemporary viewpoint Simon-Levy is himself a painter who does not force his effects, and that, at least, has become a virtue.

The French Masters at the Lefevre include two important works by Rouault, whose death during February at the age of 84 leaves one more gap in the first rank of the important Post-Impressionists. A fine Utrillo, "La Rue Sainte-Rustique" painted in the great period about 1911; the "Old Waterloo Bridge" and "Landscape with Bridge" by Derain, both painted in 1906 but showing the change from an Impressionist technique to his broader style; a fine Braque still-life in characteristic Cubist mood and a Juan Gris water-colour of 1908 which is not Cubist at all but simply Toulouse-Lautrec are among the good things showing. Most important of all, probably, is the Matisse still life of 1903: for that artist a restrained and old-masterly work.

Finally, a word of praise for a English artist who manages to keep a tremendous subject in rigid control: Brion at Arthur Jeffress Gallery, who in oils and gouaches each a few inches square presents the Sahara desert. He lives there; it clearly obsesses him; he paints its featureless vastness without any trickery; and he makes one feel the thrill, even the beauty, of that ever-moving ocean of sand. Sincerity has its own constraint.

COMING EVENTS

"The Christian Vision" at the Redfern Gallery promises to be an exciting contemporary version of an age-old theme. Some wooden panels carved with the Stations of the Cross, entrusted to Mr. Graham Greene for presentation to churches by an unknown Polish artist-craftsman who refused to take money for them, are among the many exhibits.

The Arts Council March-April exhibition is to be devoted to Modern Israel Painting. The encouragement of the arts and the establishment of the fine gallery at Tel-Aviv is one magnificent activity *au dessus de la mêlée* of the Near East political scene.

Degas the inexhaustible! Lefevre are following their XXth century French Masters with an exhibition of Degas Monotypes and Pastels, demonstrating again the power of that vision which turned the realism of the most ungainly pose into beauty.

The Leicester Gallery March Exhibition is to be of new paintings and water-colours by Alan Reynolds and of recent water-colours by that popular Chinese artist, Cheng-wu Fei: two highly individual visions which should offset each other.

William Hallsborough Gallery in Piccadilly Arcade again are to have an Old Master Exhibition spanning four centuries and most of the European Schools.

CORRESPONDENCE

The Editor of APOLLO,

CHELSEA HEAD OF A CHILD

Dear Sir—I notice in Mr. Geoffrey Wills' article concerning the pottery and porcelain at Saltram in your September issue last year, that when describing the Chelsea white head of a child he mentioned W. B. Honey's theory that this had been moulded from a French Bronze, and I thought it might be of interest to you to see the enclosed photograph of a bronze head which is identical with the Chelsea model. This would seem to discount the suggestion mentioned by Severne Mackenna in his *Triangle and Raised Anchor Wares* and repeated in the Catalogue of the National Trust Treasures exhibited at Christies, that the head is a portrait of Sophie Roubiliac.

I remain,

Yours faithfully,

M. BOUSTEAD.

Church House, Lechlade.



THE LIBRARY SHELF

SYMBOL AND IMAGE IN WILLIAM BLAKE

By GEOFFREY KEYNES

Symbol and Image in William Blake, by George Wingfield Digby.

Oxford University Press, 24 x 16.5 cm., pp. xx, 144; 77 illustrations; black cloth, 35s. net.

IN his Leslie Stephen Lecture in 1933 the late Professor A. E. Housman, himself a poet, asserted that Blake was, for him, the most poetical of all poets. The reason for this view lay in his belief, held in common with Coleridge, that "poetry gives most pleasure when only generally and not perfectly understood." Perfect understanding, Housman added, will sometimes almost extinguish pleasure. Blake therefore satisfied him because his "meaning is often unimportant or virtually nonexistent, so that we can listen with all our hearing to his celestial tune." Housman never, so far as I know, recorded his feelings about the graphic arts, but it is possible that he might have adopted the same attitude to Blake's pictures, preferring them as inspired works of art when they had, for him, least meaning. If Housman was right, then we ought to be very cautious in our appraisal of books such as Mr. Wingfield Digby's *Symbol and Image in William Blake*. It is one of many books with similar aims that have appeared in recent times, books that seek to explain Blake, to invest everything that he wrote or painted with meaning. When Housman read a poem by Blake which he was confident had little or no meaning he was conscious of "a strong tremor of unreasonable excitement" being "set up in some region deeper than the mind." It would be a pity to destroy that source of enjoyment, which is certainly intuitive, not being derived from judgment by the intellect. Mr. Digby, indeed, credits Blake with being one of the most intuitive of artists, possessing in a high degree the power of expression in two media, the verbal and the pictorial.

Mr. Digby's method of studying Blake is, in a way, restricted. In the first part of his exposition he studies a small, at first sight insignificant, work, *The Gates of Paradise*; this was first issued in 1793 as a little book of Emblems with only the briefest captions to serve as text, and was re-issued many years later, probably around 1818, with the addition of lines below the Emblems and several plates of additional text. It might appear that in 1793 Blake expected his audience to be as expert at 'intuitive understanding' as he was himself at 'intuitive designing'; perhaps he did, but in fact he had no audience. Very few copies of the little book are known to exist, and few can have been made, for the designs, though simple, are arresting and would not have invited destruction. Blake may have thought in 1818 that he would attain a wider public by providing the designs with an explanatory text, but again he was to be disappointed. The second form

of the book is almost as uncommon as the first. In the second part of his book Mr. Digby takes one of Blake's least known pictures for detailed study, the remarkable and lovely composition for which no satisfactory name has yet been found, because Blake supplied none and because its meaning is obscure. This picture was painted by Blake in 1821 and was carried off shortly afterwards by a customer to a remote place in North Devon, Arlington Court, near Barnstaple, where it remained unrecognized until 1947, when it was fortunately saved by the officers of the National Trust from imminent destruction. When I first described it in 1948, I called it "The Circle of the Life of Man." In the Catalogue of the Arts Council Exhibition of Blake's tempera paintings in 1951 I changed the title to "The Sea of Time and Space." It would perhaps be safest to call it "The Arlington Court Picture," but Mr. Digby would call it "Regeneration." He regards it as illustrating this, the central theme of all Blake's art, and therefore complementary to *The Gates of Paradise*, which is to be taken as a pictorial treatise on the life of man and his progress towards regeneration or enlightenment.

Although Mr. Digby's book is restricted to detailed consideration of these two products of Blake's art (followed by a general essay on the psychology of imaginative art), it is not so limited as might at first appear, for Mr. Digby provides innumerable cross-references to other writings and paintings by Blake in support of his interpretations. In this way he gives an extended view of Blake's mind and of what he believes to have been his intentions, though he wisely notes that "commentary, with its coarse thumb," can do no more than indicate certain contexts, and must ultimately send readers back to Blake himself.

Attention has often been directed in recent times to the danger of over-interpreting Blake, an echo of Housman's attitude, though much less extreme. Housman was unjust to Blake, because he implied that he often wrote nonsense. Modern interpreters, going too far in the other direction, tend to impose on Blake their own views of what he ought to have meant, and Mr. Digby cannot be altogether exonerated from this second charge. It is true, as he points out, that *The Gates of Paradise* is one of Blake's most condensed and epigrammatic productions, in startling contrast to the diffuseness of the longer Prophetic Books. Mr. Digby's interpretation is undeniably of great interest and is the product of a profound study of Blake's work, but the confidence with



WILLIAM BLAKE
Detail of the Arlington Court picture.

which he writes is sometimes alarming, and as the reader progresses it becomes more and more evident to him that Mr. Digby has something resembling an axe to grind. He is a Jungian psychologist and seeks in the end to explain much of Blake's symbolism according to that particular school of thought. Everywhere he finds archetypes in Blake's symbols corresponding to those of Jung, and his exposition is influenced, it seems, by preconceived ideas. This bias prevents his interpretations from being as elastic, or fluid, as were Blake's intuitions when his mind was at work on his poems and pictures. There can be no question that Mr. Digby is right in the importance he attaches to the Arlington Court picture both on account of its intrinsic beauty and its symbolic content; but his too confident interpretation is in conflict with those of other Blake scholars, notably with that of Miss Kathleen Raine, who believes that Blake is illustrating the theme of "The Cave of the Nymphs" from a work by Porphyry translated by Blake's friend, Thomas Taylor. There is, no doubt, much more still to be said. In the meantime Mr. Digby's exposition of *The Gates of Paradise* is to me more convincing than his chapter on the Arlington Court picture.

It would not be appropriate to discuss here Mr. Digby's expositions in detail, but some criticisms would be justified, as Mr. Digby would, no doubt, be the first to admit. Thus, he confidently regards the design of seated and crouching figures on plate 16 of *The Marriage of Heaven and Hell* as a representation of "Count Ugolino in Prison," a subject found both in *The Gates of Paradise* and in the Dante designs. No other Blake scholar has taken this view, and it seems simpler to relate the design to the text on the same plate and to regard it as representing "The Giants who formed this world into its sensual existence and now seem

to live in it in chains." Again, Mr. Digby identifies the female figure on the surface of the sea in the Arlington Court picture as Vala, the goddess of Nature, which may well be correct; but he also refers repeatedly to the "chariot" in which she is riding and identifies her additionally with Artemis because she wears the "lunar horns" of that goddess. In fact there is no chariot—she is clearly riding on the backs of the dark horses—and the "lunar horns" are a figment of Mr. Digby's imagination, probably suggested by some errant locks of hair. It would be possible to find other discrepancies of this kind but even so they would not too seriously impair the value of Mr. Digby's interesting and illuminating book. It refutes triumphantly Housman's imputation that Blake wrote poetical nonsense, and emphasizes his extraordinary quality as an intuitive poet and artist. It is still possible to feel a strong tremor of unreasonable excitement in Blake's presence, even though interpretation begins to bridge the gulf of misunderstanding between the artist and his public.

In the third section of his book Mr. Digby tries to analyse a subject which almost defies analysis. To understand Blake's art is one thing; to experience it is another, and it is this difficult psychological problem that he attempts to penetrate. He is taken some way by relevant quotations from Blake's writings, and seeks further light by reference to works by A. K. Coomaraswamy and Meister Eckhart, to Vedanta and Yoga traditions, to the Lankavatara Sutra, and to Mahayana Buddhism. Few readers will be able to follow Mr. Digby into this labyrinth, though there can be no doubt that closer study of mystical writers, such as Boehme, whose works Blake is known to have read, would bear some interpretative fruit.

Mr. Digby's volume is admirably illustrated with reproductions of a large number of relevant designs from the many different parts of Blake's work.

CARICATURE from Leonardo to Picasso.
By WERNER HOFMANN. John Calder, 36s.

A LARGE quarto volume with eighty full-page plates, this book explores its chosen territory with that kind of Teutonic thoroughness dear to the heart of examiners of university theses. It is brimful of scholarship and the evidence of careful research, and the examples shown are delightful, as anything in this amusing field must inevitably be. Thus it is a specialist's book on a subject which would tempt any author to a popular treatment.

Knowing, as he clearly did, the almost limitless extent of possible material, Werner Hofmann has deliberately chosen to work within limits which he clearly defines. His first sentence tells us "This book is not a history of caricature and its wide diffusion, but rather an introduction to its relation in the history of art." Equally limiting is the statement "Caricature was invented by the brothers Carracci in Bologna at the end of the sixteenth century"; and although its sub-title takes it to Picasso and Klee, and other moderns are noted and illustrated, in fact the author indicates that only when art is based on the ideal standard of humanism can there be true caricature since this involves deliberate departure from the ideal. Debatable ground, all this. There is truth in it if we are thinking of caricature purely in terms of art and not of life. Now that contemporary art accepts all departure from the norm as justifiable, there cannot be caricature; but surely that cuts out Klee and Picasso with the rest. Gothic art before the triumph of the Renaissance

is counted out on the same assumption.

However one must accept this work within its own clearly stated limits, and there the author has achieved a scholarly exposition, the long captions under the plates being particularly valuable. His prose style tends to be pedestrian, but this may be translation. The book is printed in Austria: the plates most pleasantly in off-set, the type-line much too long for the type size used.

HORACE SHIPP.

THE MEANING AND PURPOSE OF ART. By ARTHUR B. HOWELL. 21s. (Distributors A. Zwemmer Ltd.).

THIS new edition of the late Mr. Howell's book has the sub-title "The Making of Life," which indicates the philosophical bias of its author. Among the spate of books on art, it is refreshing to find one that relates particular works of art to a general philosophical background, thus exhibiting them in a setting favourable for social and aesthetic evaluation.

This reprint includes Mr. Charles Marriott's brief foreword to the original 1944 edition; and Miss Lilian Harmston contributes an interesting second foreword to this revised edition, which embodies an enlarged chapter on Surrealism and some extra illustrations. Miss Harmston tells us that Mr. Howell's purpose in writing his book was to suggest a general way of life and a specific attitude to art and artists. Those who were privileged to know Mr. Howell soon discovered that this ulterior purpose underlay the whole fabric of his philosophic thought and social ideals. Only through the perfect integration of

aesthetic ideals with the problems of the economic order does Mr. Howell see a solution of the overall problem of man's real freedom and happiness; only when man's economic endeavour shall become subservient to some truly worthwhile aesthetic purpose can both life and art acquire real meaning and significance.

This summarises Mr. Howell's life-long belief; and his case so forcefully presented here will convince all readers of its human and artistic validity.

In this age of spiritual ferment and conflict of vested interests, it is wise to stop and examine the broad issues raised by the problems of modern life, and to consider the part that art may play in arousing a sense of the worthwhileness of practical effort. Mr. Howell felt that, by fostering the aesthetic sensibility latent in all men (as he believed), they would find themselves in closer harmony with their surroundings, their fellows and all their interests and activities; and thus they would both give and receive a sense of satisfaction and fulfilment that is truly aesthetic.

Those who already possess this fascinating book, but have perhaps forgotten or missed its message, will feel fully repaid by a second immersion in the thought of a very significant social philosopher. Mr. Howell was the initiator of a practical scheme to create an Art Colony, with schools, and living-in accommodation, etc., for students and teachers of all the arts; and it was unfortunate that lack of financial support frustrated such a worthwhile enterprise.

VICTOR RIENAECKER.

THE LIBRARY SHELF

LIVERPOOL PORCELAIN OF THE EIGHTEENTH CENTURY. KNOWLES BONEY. B. T. Batsford Ltd. pp. viii+223. 56 pages of black-and-white plates. Six guineas.

MOST of us interested in English porcelain have, during the past few years, conceived a suspicion that our attributions to Worcester needed a drastic overhaul.

A definitive work on the porcelain of Liverpool has been long overdue, and Dr. Boney has provided it. It treats the subject in considerable detail, and with clarity.

Studying his well-produced illustrations, I notice many types which have caused me to pause for reflection in the past. Bristol, Worcester and Liverpool at the factory of Richard Chaffers and Phillip Christian, used the same type of soaprock body in much the same way. We have acquired the habit of attributing the incunabula to Bristol, the inferior quality to Liverpool, and the finer quality to Worcester, but there is little doubt that porcelain of an excellent quality, rivalling that of Worcester in body and decoration, was made at Liverpool. Plate 4 (a) is a case in point. This coffee-pot is a representative of a rare group, extremely well-painted, which I, personally, have no doubt was made at Liverpool, but which has more often than not received a Worcester attribution.

Some of the other examples reproduced must remain a matter of opinion, but Dr. Boney sets forth sound criteria for separating these wares from those of the older factories which seem likely to be confirmed by experience. In some cases he is breaking new ground, and it is hardly to be expected that his theories will be accepted entirely, or easily, but he does not advance views which are without justification, nor does he speculate on evidence which could be regarded as unjustifiably slender.

The book can be confidently recommended to all students of English porcelain.

GEORGE SAVAGE.

MASTER DRAWINGS from the Museum of Fine Arts, Budapest. 109 reproductions in colour. Introduction and notes by Lajos Vayer. Thames and Hudson. 8 gns.

Picture books of paintings have become commonplace, and the inadequacy of all too many of the colour reproductions in them seems now to be taken as a matter of course. Drawings on the other hand have been much less lavishly dealt with and then usually in black and white. One is thus surprised and delighted to find that in this book the majority of the plates are up to the standard of good facsimiles and only a few are relatively unsuccessful. Nearly all are of the same size as the originals, and subtleties of texture in pen or chalk, wash or body colour, are for the most part excellently rendered.

The selection covers all European schools from the XIVth to the XVIIIth centuries and includes celebrated sheets like the magnificent studies by Leonardo for the Battle of Anghiari, the Rembrandts, and the Dürers. As might be expected, the German school is well represented with fine works by Altdorfer, Cranach, one of Wolf Huber's most acutely observed landscapes, Hans Baldung, Tobias Stimmer, and several interesting anonymous drawings of the XVth century. The Italians are no less fine, with a superb Fra Bartolommeo in black chalk of two monks, three Raphaels, two Veroneses; but it is a great merit of this selection that it is not confined to the famous names and some of the best things are by the anonymous or the relatively obscure. In the Dutch, Flemish, and French Schools masterpieces are fewer, though here too there are surprises, like the head of an old woman by Lagneau. England is represented by a Hogarth study for the Rake's Progress, a Gainsborough landscape, and an unusually hideous Rowlandson.

It is, however, most regrettable that so expensive and so attractive a book should have an inadequate text. Although the introduction contains some interesting information about the growth of the collection, the notes on the drawings are too brief and too inaccurate. Fra Bartolommeo's name is muddled: the date of Avercamp's death is given as 1664 instead of 1634. The printer's fault? Perhaps. But the Correggio has been correctly attributed by Popham in his recent book to Bernardino Gatti: the Hogarth is said to have been in the collection of Benjamin West, but it is the mark of William Esdaile that leaps to the eye. These are small points, indicating nevertheless that the text has not been written with enough care. More serious is the absence of any references to the literature (other than Edith Hoffman's catalogue in Hungarian) and of any explanatory notes. A line or two of one or the other is often called for: on the XIVth century Bohemian St. Margaret; on the curious Dürer, which may or may not be connected with Erasmus' satire on folly; or on the drawing apparently signed by Pieter Brueghel the Younger.

Of all sumptuously produced art books none can be so rewarding as those on drawings, since reproductions of the standard given here are adequate substitutes for the originals. It is a pity when the care expended upon them is to some

extent wasted by a text that falls below a respectable standard of scholarship.

W. R. JEUDWINE.

ANTIQUES IN YOUR HOME. By GIL THOMAS. Arthur Barker, 15s.

IN this friendly book Mr. Gil Thomas chats on *Antiques in Your Home* with any collector of modest means and limited experience. He shows where to look—in museums, shop windows, auction rooms, at jumble sales, on junk stalls, and how to learn—by sight, touch, comparison and the printed word, though not always in a sales catalogue.

His judgment is sound on dealers, licensed valuers, procedure at sales. Often his comments are humorously phrased. "The main qualifications for those interested in collecting antique silver are patience, good taste and a powerful magnifying glass." "The study of antique lace needs a great deal of patience—almost as much as it took to make the original article." At times he is both terse and graphic. "The best tests for buying old glass are visual and aural. If a glass has an attractive shape—if it has a twisted, spiral or corkscrew stem, and if it gives out a clear, bell-like note when lightly struck with the fingernail—then it is a good one." And at times he is caustic, dismissing much old English pottery as "crude in design and unpleasing in decoration", with "little beyond its antiquarian and intrinsic value to commend it," and rightly insisting that "the study of Chinese ceramics is essentially for the expert." But on collecting books and pictures he is less satisfying.

Mr. Thomas's suggestions for the care of household treasures are as practical as his historical notes on them are accurate and commendably brief.

MARGARET LOVELL RENWICK.

DEGAS: COMPLETE SCULPTURE. 165 pp. including 20 pp. introduction + 89 fullplate + 26 pp. notes, catalogue, etc. Thames and Hudson, 70s.

THIS volume reprints the short introductory text of Mr. Rewald's 1945 publication—*Degas: Works in Sculpture*—and offers a new series of plates. Since the second work, like the first, is primarily a picture book, one cannot but regret that bronze is so difficult to photograph, and also that when well taken the photographs seem often to be very difficult to reproduce if any sense of the surface quality and three-dimensional nature of the sculpture is to be kept. The problems are not new and seldom satisfactorily solved. This publication has not been one of the exceptions, but it does offer illustrations of the full series of Degas' works as far as they are known. In some cases one is rather inclined to feel that the reproduction in the earlier volume was nearer to the originals and certainly the inclusion of related drawings in the earlier volume may have helped towards a wider understanding of these sculptures. Others may, however, feel that the directness, simplicity and beauty of the work is so self-sufficient that especial illustration as also comment are but little needed.

This is perhaps as well since although the sculptures belong to a comparatively recent time very little that is factual in detail appears to be known about them.

H. D. MOLESWORTH.

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FINE WORKS ON THE MARKET



Two Meissen figures of Joseph Froehlich by J. J. Kaendler, dated 1739. 9 $\frac{3}{4}$ in. high.

JOSEPH FROEHLICH was one of the last of the Court jesters at the Saxon Court, first under Augustus the Strong and then under Augustus III, both Electors of Saxony and Kings of Poland. Of these particular figures there are several dated examples, the earliest being 1737. A particularly rare feature is the owl perched on the shoulder of the figure on the left. Froehlich had ninety-nine changes of costume as a jester ; he was of Bavarian origin and died about 1760.

Sotheby's Sale, 25th March.



SALVATOR ROSA (1615-1673). Pythagoras and the Fishes. 50 x 74 in.

THIS picture is referred to by the artist in a letter dated July 29th, 1662, and written from Rome to Dr. Baptista, Professor of Moral Philosophy in the University of Pisa. In the third paragraph Salvator writes: "I have finished the two pictures on which I was employed. The subjects are spick and span, new and untouched, measuring a canvas of 8 palms in length. I have painted Pythagoras on the seashore, followed by his sect, in the act of redeeming a net of fish, which the fishermen are drawing to the shore, in order to restore them to their liberty:—the story is from Plutarch . . . these works I have excluded in order to their exhibition at the Festival of 'San Giovanni Decollato'. The picture was brought to England by Gavin Hamilton, and subsequently passed to the dealer Noel Desenfans. Amongst the Lansdowne Papers at Bowood there exists a Draft Contract between Lord Lansdowne and Noel Desenfans, which reads "Ld Lansdowne agrees to purchase and Mr. Desenfans to sell the following Pictures . . . 1. St. Ursula, Claude, 2. Salvator Rosa, viz Two Histories of Pythagoras, one giving money to the Fishermen, the other Pythagoras coming out of the cave for two thousand Guineas but Lord Lansdowne agrees that it is in Mr. Desenfans power to sell the three last pictures to anybody else for his greater advantage during a Fortnight to come. London May 24, 1791 Noel Desenfans". It would appear that Lansdowne did not avail himself of the option to buy the picture and it was bought by Lord Darnley instead. The present whereabouts of the second Pythagoras subject is not known.

A great feature of the religious doctrines of Pythagoras was the metempsychosis or transmigration of souls from men at their death into animals, birds, fishes and even vegetables such as beans. His disciples were forbidden to eat any form of animal food and Pythagoras is here restoring, as he believed, human souls to their free state, while in another incarnation.

In the possession of Messrs. Thomas Agnew and Sons Ltd.



SALVATOR ROSA. An Allegory of Justice. 120 x 68 in.

THE picture is recorded by Baldinucci (1681) as one of two (the other an Allegory of Peace now in the Pitti) in the possession of Ferdinand II, Grand Duke of Tuscany, though probably painted about 1645 for his brother Cardinal Gian Carlo dei Medici, under whose protection Salvator had come to Florence from Rome. It represents Justice, weary of the discords in Heaven, coming down to live among simple peasants. The picture was bought by Sir Joseph Hawley in Genoa in 1840 and is very probably the same as that recorded by Lady Morgan as being still in Florence in 1824.

It is interesting to compare this baroque composition in the grand manner with the picture reproduced opposite, whose more classical treatment carries a suggestion of Poussin, and more than a suggestion of Raphael.

Christie's Sale, 7th March.

APOLLO



Chinese carved wood seated figure of Lohan. Ming Dynasty. Height 26 in.

THE figure, seated in the proper posture for contemplation and spiritual exercise, is a Lohan, one of the eighteen "apostles" of the Chinese Buddhist pantheon, an Indian Bodhisattva in the Chinese vernacular as it were. Because of its considerable size, 26 inches in height, it must have adorned, together with its companions, one of the more important of those temples of Shansi province, baroque and ubiquitous, built in the prosperous years of the Ming and abandoned in later years by a spiritually indifferent progeny. From these very temples has come also the flood of glazed earthenware roof tiles surmounted by figures and horses, goblins and griffins that poured into the West in the thirties, when business found no further religious scruples in its way. They were in fact lifted from the rubble that had once been the gorgeous temples and that piety or at least superstition had protected from the robber and the dealer until that day.

The necessity to give each of the eighteen Lohans a different countenance leads one to suspect that these figures were portraits, perhaps of munificent donors or of the monks who served the temple. If this were so, there is no doubt that the sculptor worked from models at prayer, for all these figures, over their individual features, bear a sort of transparent screen at times of serenity, at others of beatitude, and sometimes even of a knowledge that transcends the human. In this sense one feels often that they are tours-de-force, exercises in the portrayal of someone who hovers between the human and the divine—the very spiritual state of the privileged eighteen Lohans.

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FORTHCOMING SALES

The following are some of the more interesting sales to be held during March.

CHRISTIES. March 5th. English and Continental Silver, including an extremely rare Catholic Recusant silver-gilt chalice and paten, which may be dated c. 1660 and is very similar to a piece illustrated in C. C. Oman's recently published 'English Church Plate'; also important early XVIIIth century pieces. **March 6th.** English and Continental Furniture and Works of Art, including several sets of XVIIIth century chairs, a pair of Regency rosewood dwarf cabinets, a pair of dwarf open bookcases, and in the afternoon, textiles and carpets. **March 7th.** Pictures by Old Masters, including two fine Salvator Rosas, one of which is reproduced elsewhere in this issue. The other, *L'Umana Fragilità*, has a no less distinguished pedigree, and was bought from Salvator by Prince Mario Chigi. Other important works are *The Agony in the Garden* by Lucas Cranach, formerly in the Gallery at Dresden, *The Angel appearing to the Shepherds*, by G. B. Castiglione, *The Vision of St. Bridget* by Tintoretto, a portrait of the Hon. Sir George Grey by Romney, and a drawing by Richard Wilson, *The Bridge of Augustus at Rimini*. **March 11th.** English Silver, including an unusual William III octagonal pierced basket by George Lewis c. 1700, a soup tureen and cover by Robert Hennell 1778, a pair of wine coolers by Thomas Johnston, Dublin, 1786, and a few early English spoons. **March 13th.** English and Continental Furniture and Clocks, including an English cream lacquer bureau cabinet with chinoiserie decoration in gold and colours, a French Empire centre table, traditionally belonging to the Empress Josephine at Malmaison, a Louis XVI suite of giltwood and Aubusson tapestry furniture from the Vagliano collection, a small walnut long case clock by Daniel Quare, and a Louis XV parquetry regulator clock, the case stamped A. Dubois. **March 14th.** English and Continental Pictures, mainly of the XIXth century. **March 20th.** English and Continental Furniture, including several XVIIth and XVIIIth century marquetry pieces of a higher quality than usual. **March 21st.** English and Continental Pictures, mainly of the XIXth century. **March 24/25th.** English Porcelain, including a collection of Colebrookdale and other English encrusted and highly decorated porcelain. A further porcelain sale will be held probably during the last week of the month and will include some important English pieces. **March 27th.** English and Continental Furniture, Tapestries, and Works of Art, including a mahogany knee-hole writing table designed in Chippendale's architectural manner, formerly in the collection H.R.H. The Duchess of Kent, a finely figured bow-fronted mahogany commode in the French taste with ormolu mounts, a very important pair of 'Royal' needlework settees, c. 1760, formerly in the collection of the Duke of Leeds, a Continental walnut bureau bookcase with its original carved and pierced cresting of flaming urns and sculptured vases, two sets of five panels of early Mortlake tapestry, and an important pair of English XIIIth century glass chandeliers. **March 28th.** Modern Paintings, including three works by Boudin, a *Street Scene* by Utrillo, a *Woody River Scene* by Vlaminck, a *Still Life* by Matthew Smith, two works by Sickert, and bronzes by Degas and Henry Moore. **March 31st.** Arms and Armour, chiefly from the collection of the Duke of Richmond and Gordon, and including magnificent flint-lock fowling piece, with a silver barrel, French c. 1680, signed on the lock 'Piraube aux Galleries', which was

probably presented by Louis XIV to the first Duke of Richmond and Lennox.

SOTHEBY'S. March 4th. A Collection of Worcester Porcelain, and a few other fine English pieces. **March 6th.** Fine English and Continental Silver and Plate, including Elizabeth I cups and covers, 1561, and 1576, a Charles II tankard by John Ruslen, 1677, a Queen Anne chocolate pot by Gabriel Sleath, 1710, sets of William and Mary and early Georgian table candlesticks, a heavy Georgian salver by Paul Storr, a rare George II Scottish Freedom Box, possibly by John Rollo, Edinburgh, 1736, and an important George II salver presented to Sir John Barnard, Lord Mayor of the City of London in 1737; also Scandinavian and other continental pieces, with an important Norwegian peg tankard. **March 10th.** Egyptian, Greek and Roman Antiquities, Oceanic, Indonesian, American, and African Art, including an important Roman bronze statuette of Diana, of the 1st century A.D., a large Nazca polychrome beaker, probably VIIth century A.D., and a group of Ashanti gold weights and gold dust boxes, also an Important Collection of Colombian Gold and Tumbaga Objects. **March 11th.** Japanese Colour Prints, Oriental Ivories, and Works of Art, and a Collection of netsukes. **March 13th.** Five Portrait Miniatures, Gold Boxes and Objects of Vertu, including good examples by Samuel Cooper, Richard Cosway, George Engleheart, John Smart, C. F. Zincke, and others. **March 14th.** Oriental Carpets, Tapestries, Fine English Clocks, and English Furniture, including a finely-woven Brussels tapestry, *The Card Party*, after Gerard van Honthorst, an early bracket clock by Edward East, an unusual bracket clock by Abraham Perinot, also a small Regency rosewood library table of rare form, a pair of Regency rosewood side tables, a set of seven late XVIIIth century painted armchairs, a George III mahogany bookcase, and an Adam painted bookcase. **March 18th.** English Pottery and Porcelain, including a collection of cottages from Rockingham and other factories, and a rare Wrotham slipware Tyg, dated 1709. **March 19th.** Fine English Watercolours, including an attractive gouache of Carnarvon Castle, a View of York Cathedral by Girtin, a view of Verona by Bonington, *A Varsity Trick* by Rowlandson, and fine examples by Cox, Grimm, Hearne, Marlow, Rowlandson, Towne, Turner and Wheatley; also XVIIIth and XIXth century Paintings, including an interesting series of the Capture of Belle-Ile by Domenic Serres, and portraits by Gainsborough, Reynolds, Romney, and Raeburn. **March 25th.** Important Continental Porcelain including a figure of the court jester Froehlich by J. J. Kaendler, dated 1737, a pair of Meissen prancing horses, and a group of *The Betrothed* by J. J. Kaendler, two superb Meissen tea caddies and a plate painted by J. G. Herold, an important Meissen Chinoiserie centrepiece and a figure of a Chinaman seated astride a cockerel, from the *Plat de Ménage* made for Count Bruehl in 1737; also a pair of extremely rare Nymphenburg figures of a Chinese man and woman, by Franz Anton Bustelli. **March 26th.** Important Impressionist and Modern Paintings, Drawings and Sculpture, including *Trois Danseuses* by Degas, 1891, *La Fête de Pan* by Renoir, 1879, *Jeune Guitariste Debout* by Renoir, *Femme Assise* by Picasso, sketch for *Une Baignade*, *Asnières* by Seurat, *Buste de Femme Courbée* by Bonnard, a Daumier painting of a young girl with a baby, a fine landscape by Monet, a seascape by Boudin, watercolours by Cézanne, and works by Daubigny, Forain, Toulouse-Lautrec, Fantin Latour, Monticelli, Picasso, Soutine, Utrillo, Vlaminck Vuillard, etc.; also sculpture by Rodin and Epstein. **March 28th.** Arms and Armour, Tapestries, Clocks, Works of Art, Oriental Carpets, English Furniture, Tapestries, Clocks, Works of Art, Oriental Carpets, English Furniture.

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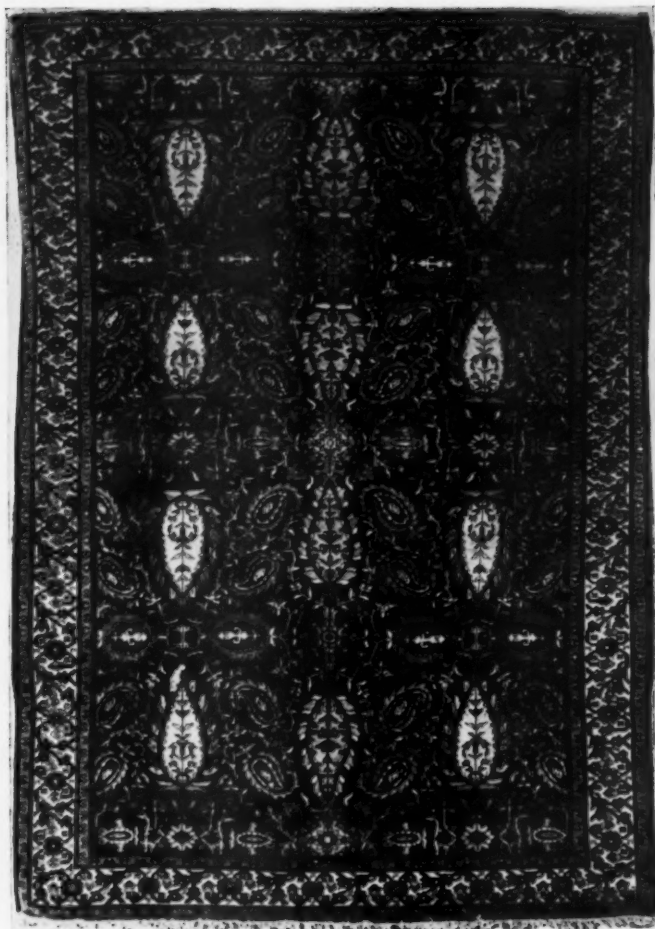
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